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## LITERATURE

*A Decade of Italian Women.* By T. Adolphus Trollope. 2 vols. (Chapman & Hall.)

THIS book breathes of the very air of Italian life. There is comparatively little description of scenery or of places; yet there is throughout a feeling that the book was written amid the scenes and places treated of. The fascination is the greater that the author seems unconscious of the subtle perfume in which his page is steeped. The book opens to the English reader curious pictures of the life and manners of Italy in the brilliant and troublous times of the Middle Ages. The intention of the author, as set forth in the Preface, has been to bring forward the remarkable constellation of women in Italy, produced in that wonderful renaissance season when fresh sap seemed to stir with force and swiftness through the old forms of European social life, as they passed from their long winter into spring, and to compare the growth of that spring time with the fruit of our later and more settled civilization. The 'Decade' consists of highly exceptional women, far more emancipated than would be practicable in these days of police and poor-rates, *vice* almsgiving, building of convents, and asking no questions, in the commonly called "ages of Faith." It includes many varieties of remarkable women, some of them, though celebrities in their day, now almost unknown to ordinary readers. First, there is the St. Catherine of Siena; then follows the beautiful, high spirited, clever, and unscrupulous Catherine Sforza,—the ideal of a great lady and châtelaine in days of old. Then comes the highly-cultivated and heroic lady—the friend of Michael Angelo, and the wife of Pescara—Vittoria Colonna, almost as celebrated for her conjugal attachment and admiration as that wonder of the world, Queen Artemisia herself. Then we have a remarkable and very questionable daughter of a Cardinal, a woman of genius of the Ninon de l'Enclos stamp, in the person of Tullia d'Aragona, whose life and errors have long since been wrapped in that only mantle of charity, oblivion; yet renowned in her day and generation. The fine ripe scholar, the pure latinist and noble woman and heroine, Olympia Morata, follows. Then comes the fortunate Grand-Duchess of Florence, quasi-sorceress, and undoubted murderess, Bianca Capella. There is also Olimpia Pamfilii, a scandal to St. Peter:—the fair young artist, Elizabetta Sirani, of wonderful powers, a female Lope de Vega in her own art, "for in the nine years and a half between the seventeenth and twenty-sixth year of her age, she produced one hundred and fifty pictures, some large ones, and all carefully finished." Again, there is the once famous actress, Isabella Andreini, contemporary with Shakspeare, as remarkable for her beauty as for her genius, and for the purity of her life and excellence of her nature as for her genius. Last of all, coming down nearly to our own times, is "La Corilla," the veritable and original "Corinne of the Capitol" and of Madame de Staël.

Let readers say if there is not variety and curiosity in the programme set before them in these volumes. With regard to the mode in which the intention has been realized, we have not been altogether satisfied. Mr. Trollope is showman to the decade of Italian women, rather than their historian and lover. A subtle element of chivalrous reverence for the mystery of womanhood is necessary to all men who venture to give portraits

of female characters, if they would give them aright. Women must be *felt with*, and not judged. Mr. Trollope places a defined horizon of his own notions about these

Dear, dead women, with such hair, too—what's become of all the gold  
Used to hang and brush their bosoms?

Mr. Trollope tells us much of their lives and doings, and paints us pictures of them on their palfreys, with housings of velvet embroidered with gold and pearls,—and gives us their dresses and their doings,—gives us very clever sketches of Italian life and politics, and reproduces the events which were daily happening then, and which have grown into history now;—he does it all with wonderful cleverness, making those intricate Italian intrigues of love and war, the quarrels and jealousies of princes, popes, and outlying potentates quite intelligible, forcing them to serve like a design of elaborate and richly chased framework for the fair women he chronicles. The talent with which he has disentangled perplexed quarrels, and brought definite meaning and purpose out of the inextricable mass of confusion of persons and interests which distracts the reader of the middle ages of Italy, is little less wonderful than the tap of Prince Percinet's wand in the fairy tale when he performs the task imposed on his beloved princess, of giving to each bird its own plumes out of the jumbled heap of feathers set before her. For all this the patient reader will know how to be thankful. The first character, by far the most curious of the decade, St. Catherine of Siena, is the least successfully treated. Catherine of Siena is a saint of comparatively recent times, 1347, and we can get at tolerably authentic accounts of her human life before she grew to be a saint. She lived at Siena near that "Fontebranda," the fountain immortalized in the 'Inferno' by the longing of the "soul tormented in that flame" for one dip of its cold sparkling water "to cool his tongue." Her father was a dyer. The house in which she was born is still standing, though it has suffered a change almost as remarkable as the memory of her who dwelt therein. The very bedroom in which she slept and saw her visions is still as it was—"a little dark closet, nine feet long by six wide: it is entered from a larger room by a very low door cut in a very thick wall, and has no other means of receiving light and air." This poor daughter of a dyer rose to influence the most important events of her time. Kings, popes, cardinals, to say nothing of the mass of the people, listened to her exhortations, did her bidding, and revered her as "something more than a prophet." She, by her representations and entreaties, brought back the Pope from Avignon and restored the Papal chair to Rome, when all the entreaties and representations of the Italian Church and all the spiritual and temporal interests which so urgently needed his presence, had failed to move him;—she brought about a treaty of peace between Florence and the Pope, when ambassadors and men of note had failed;—she wrote to Popes and Kings, in sharp, keen words, truths not usually named to their sacred and august ears, and generally with some amount of success;—she was poor, she was illiterate, she had no gifts of beauty, nor, so far as can be ascertained, any personal fascination of manner;—she had bad health, and was half her time confined to her bed with fever and sickness;—she was subject to attacks resembling catalepsy, but all these did not hinder her from making long journeys, or what in those days were long journeys, travelling across hostile states under conditions when safety and escape seemed miraculous:—all these things, well

authenticated as matters of fact, require some more satisfactory explanation than Mr. Trollope has offered in his "phenomena of animal magnetism"—"strength of will and a nature to which the quiet, obscure corner marked out for her by her birth were intolerable." No woman or man under such motives as these could have obtained influence over the unruly, turbulent, wily natures with which St. Catherine had to deal. The men she had to act upon would have recognized a "kindred spirit" fast enough. They would have been more likely to

Hate their own likeness in a brother's face

than to canonize it. Had she been, as Mr. Trollope suggests, a mere tool in the hands of the Dominicans to aggrandize the influence of their order, could Catherine have accomplished the deeds which it is a matter of history she *actually did* accomplish? It needed something more potent than all this. There is a supernatural and spiritual agency which Mr. Trollope does not take into account in his estimate of St. Catherine. A Catholic she was—a Catholic of the Middle Ages—holding the grossest and most startling materialism, but she was withal a religious mystic. The religious element environs us all,—"it is about our path and about our bed,"—we all live on the threshold of the invisible world,—every time a man kneels down to pray in church or chamber he addresses himself to "the awful Presence of an unseen Power." Catherine dwelt in the heart of that great mystery,—ordinary men and women live in the visible present, and do not dwell "in worlds not realized"; yet all the great movements which have stirred the hearts of men, like trees of the forest by a strong wind, have had their rise in a fanatical enthusiasm for some religious idea: we say fanatical, because we would express the vehement, absorbing devotion to an idea, stronger than the man himself, and which would be insanity if it were not inspiration. Men and women carried away, rapt in a religious idea, have all the small hopes, and fears, and motives and self-interests, which make men cowardly and inconstant, all burned out of them; their belief in the wisdom and the help which come from above, gives them that entire and perfect will which has no flaw of doubt to mar its unity; they have united themselves to a strength not their own and transcending all earthly obstacles, and "it works in them mightily," as one of them expresses it, "both to will and to do." This mysticism is not amenable to any of the "laws of right reason"; it appeals to the deep-seated, religious instinct which is the strongest feeling in man's nature, and underlies all the differences of clime and race, and "makes of one blood all the nations of the earth." Catherine had this religious enthusiasm; she had that *faith* which can work miracles and move mountains. In reading her letters the passionate conviction of the truth of what she says, the intense, earnest iteration of her desire, give them more the air of being prayers than letters. There lies their strength,—of argument or logic there is not a trace; yet these letters had an influence where the acutest intellect had failed to produce any; the saintly miracles are child's play by the side of the practical influence she exercised over the affairs of her country. To deal with mystics, to understand the secret of their strength, a man must be capable of throwing himself into the spirit of their lives; he must not be wise in his own eyes, for mysticism is a case in which the wisdom of this world becomes foolish—it does not apply. St. Catherine of Siena, with all the miraculous nonsense which her priestly biographers have heaped on her memory, remains for us a real

woman, who quite transcends all the hypotheses under which Mr. Trollope has placed her.

Following St. Catherine comes quite a different style of woman, Catherine Sforza. She seems rather a favourite with her biographer; at least he writes a fascinating history of her, and flings himself into the spirit of her times, judging her from her own "stand-point" with much more success than in the case of St. Catherine. As a specimen of style, and also as a curious story which may bear separating from the body of the narrative, we select the following,—though there are many more tempting bits of description and adventure in our way:—

"In March, 1487, Catherine went to visit her relations and connections at Milan, leaving her husband at Imola; but had been there a very few weeks when she was hurriedly summoned to return. Girolamo had been seized with sudden and alarming illness at Imola. Catherine reached his bedside on the 31st of May, and found him given over by his medical attendants. She judged, however, that he had not been properly treated, and lost no time in obtaining the best medical advice in Italy, we are told,—from Milan, Ferrara, and Bologna. She also nursed him indefatigably herself, and had the gratification of seeing him slowly recover. While he was still unable to leave his chamber alarming news arrived from Forlì. The faithful Tolentino had died some time previously, and one Melchior Zocchejo, of Savona, had been appointed *Castellano* of Ravaldino. This man is described as having been previously a corsair, and as being a most ferocious and brutal man, worthless, moreover, in all respects. The seneschal of the palace at Forlì at this time was a certain Innocenzio Codronchi, an old and faithful adherent of the Riarii. He had made a sort of intimacy with Zocchejo, as a brother chess-player, and used to go into the fortress frequently to play with him, for the duties of the *Castellano* did not permit him ever to leave the fort for an hour. This same impossibility made, it seems, an excuse for the seneschal to offer to send a dinner into the fort, since he could return the governor's hospitality in no other way. Introducing thus several bravoes in the guise of servants, Codronchi suddenly poisoned Zocchejo at table, and with the assistance of his men seized the fort. It was supposed at once in Forlì, that, old retainer of the family as Codronchi was, he had been gained by the Ordelaffi; and that the fortress, and in all probability the city also, was consequently lost. The consternation was great; and a messenger, despatched in all haste to Imola, reached the sick room of the Count late at night with these alarming tidings. He was still too far from well to leave his room. Catherine was expecting her fifth confinement every day. Still the matter was too urgent to be neglected. She at once got into the saddle; and by midnight that night was before the gate of Fort Ravaldino in Forlì, summoning Codronchi to give an account of his conduct. 'Dearest lady,' replied the seneschal, appearing on the battlements, and speaking thence to his mistress below, 'the fortress should not have been entrusted to the hands of such a man as the governor, a worthless drunkard. To-night I can say no more than this. Go, I entreat, and seek repose, and to-morrow return here to breakfast with us in the fort.' Old servants, it must be supposed, occasionally take strange liberties in all climes and ages; but certainly this address does, under the circumstances of the case, seem one of the strangest. Catherine, with one attendant before the closed gates of her castle at midnight, had nothing for it but to do as this audacious seneschal advised her. The next morning she went according to invitation, carrying with her, we are told, the materials for an excellent breakfast. But on reaching again the still closely barred gates of Ravaldino, the lady was told from the battlements, that she herself, and the breakfast, with one servant to carry it would be admitted, but no more. If matters looked bad before, this insolent proposition certainly gave them a much worse appearance; and made it very necessary for the Countess to reflect well before acceding to it. If indeed the seneschal had been bought by the Ordelaffi, his conduct was intelligible enough, and her fate would be sealed if she trusted herself within the

fortress. It might be, however, that Codronchi, alarmed at the daring step he had taken, was only thinking of providing for the immediate safety of his own neck from the first burst of his mistress's wrath, when he refused to admit any followers with her. Again, it might be that he was wavering in his allegiance, and might yet be confirmed in it. Catherine, after a few minutes of reflection, decided in opposition to the strongly urged advice of her counsellors in the city, on accepting the man's terms; and she and the breakfast and one groom passed into the fortress. All Forlì was, meanwhile, on the tiptoe of anxious expectation for the result. Of what passed at this odd breakfast, we have no means of knowing anything, inasmuch as the citizens of Forlì, including the writers who have chronicled the strange story, remained then and ever after in perfect ignorance on the subject. Catherine, we are told, shortly came forth, and summoning to her one Tommaso Feo, a trusted friend of her own, returned with him into the fortress. And Codronchi immediately gave over the command of it into his hands; which done, he and Catherine, leaving Feo as *Castellano*, came away together to the Palazzo Pubblico of Forlì, where a great crowd of the citizens were waiting to hear the result of these extraordinary events. The Countess, however, spoke 'only a few mysterious words' to the crowd. 'Know, my men of Forlì,' said she, 'that Ravaldino was lost to me and to the city by the means of this Innocenzio here; but I have recovered it; and have left it in right trusty hands.' And the seneschal voluntarily confirmed what the lady said, remarking that it was true enough! Whereupon this self-confessed traitor and the Countess mounted their horses, and rode away to Imola together, apparently in perfect understanding with each other! 'And the next morning, two hours after sunrise, Catherine gave birth, without any untoward accident whatever, to a fine healthy boy.' The whole of which queer story, reading as it does, more like a sort of Puss-in-boots nursery tale than a bit of real matter-of-fact history, gives us a very curious peep at the sort of duties and risks these little sovereigns of a city and its territory had to meet, and the sort of footing on which they often were obliged to stand with their dependants. This night-ride to Forlì, too, may under all the circumstances of the case be cited in justification of the assertion, that our dashing, vigorous, little-scrupulous heroine, had some stuff of fine quality in her after all. And it was on the eve of being yet more severely tried. Girolamo had recovered and returned with Catherine to Forlì. Being hardly pressed for money, he had farmed out the much-hated meat-tax to one Checco, of the Orsi family, to whom he appears to have owed considerable arrears of pay for military service. Checco d'Orsi wanted, not unreasonably, to stop the arrears due to him out of the sum coming to the Prince from the tax. But this did not suit the Prince's calculations, and he threatened the noble Orsi with imprisonment. Yet, notwithstanding these sources of ill-feeling, the Count seems to have received him courteously, when on the evening of the 14th of April, 1488, he presented himself at the Prince's usual hour of granting audiences. It was after supper, and Catherine had retired to 'her secret bower,' a point of much importance to Checco d'Orsi and his friends. Entering the palace they made sure that the business in hand should not be interrupted by interference of hers, by placing a couple of their number at the foot of the turret stair which led to her private apartments. The others passing on to the great hall,—Sala dei Ninfì,—they found Girolamo leaning with one elbow on the sill of the great window looking on to the Piazza Grande, and talking with his Chancellor. There was one servant also in the further part of the hall. 'How goes it, Checco mio?' said he, putting out his hand kindly. 'That way goes it!' replied his murderer, stabbing him mortally as he uttered the words. So Catherine became a widow with six children, at twenty-six years of age."

The accounts of the finery and the feasting, the fightings and murders of those times, are ample and curious,—cloaks consisting of plates of beaten gold of the value of eight thousand ducats. Let the reader, too, figure to himself a certain "collar of state" richly

wrought, constantly worn by one of the Dukes of Ferrara, and which weighed upwards of two hundred pounds!

Mr. Trollope has many shrewd and sensible observations on the actual state of Italy at this present time; they are evidently the result of close personal observation, and are entitled to the attention of the reader. We had marked many other passages for extract, but we prefer recommending our readers to the work itself; and they will do well to recollect that the fascinating reading they will find in these pages has been reduced from a mass of unmanageable and unreadable documents by the alchemy of much thought and work.

#### *Six Years' Travels in Russia.* By an English Lady. 2 vols. (Hurst & Blackett.)

It is singular to observe how rapidly and how unconsciously some travellers abroad lose their nationality, and begin to look on their country from the point at which it is contemplated by foreigners. The English Lady expresses some surprise and indignation at meeting with an Englishman in Russia, who, after a score of years' residence there, had Russianized his name, and neither spoke his mother-tongue himself nor permitted his children to learn that detestable language. Probably, this personage had good reason for wishing his children to be ignorant that he was an Englishman; and, we may add, that in the line of "putting down" poor old England he seems to have been promptly followed by the authoress herself. "This ceremony" (*grace* after dinner) "over, every cavalier offered his arm to his dinner-partner, and reconducted her to the drawing-room, that barbaric remnant of Saxon heathenism, the after-dinner orgie, not being in vogue here." Where is an after-dinner orgie in vogue? Surely not in England! Our great-grandfathers, the squires, used, indeed, to get almost as helplessly drunk as the Czar Peter himself; but those orgies lived no longer here than they did in Russia. After all, the heathen Saxons were the first to introduce refinement at the table, by establishing the unknown fashion of admitting the ladies to a place at the banquet. Moreover, it is an historical fact, that the custom of remaining to take wine after dinner was the device of the royal wife of Malcolm Canmore, in order to bring the godless Scotch to a sense of decency. The Scottish chiefs who dined at Margaret's table were in the habit of tossing off their last goblet and hastening from the hall, before the Queen's chaplain Turgot had time to say grace. Accordingly, the royal lady promised that, to as many of the nobles as would remain till the pious ceremony was completed, she would cause to be given a cup of her very best wine. On these terms the Scottish courtiers endured a minute of religion for a five minutes' enjoyment of the cup to follow. If this declined to an "orgie," let it at all events be remembered where it originated.

Gallantry to women does not seem to be cared for even by the highest classes in Russia. In proof of this we cite an incident wherein the actors are of the greatest of their class. The scene is in the "Chambre d'or," and the days those of the late Czar Nicholas:—

"In this chamber and the adjoining ones, it is the delight of the younger Grand Dukes to drive their Imperial mother in an easy wheel-chair. On one of these occasions, just as the brothers, side-by-side, were propelling the Tzaritzza at unwonted speed, and were entering the *Chambre d'or*, whom should they meet, coming from his *cabinet d'affaires* in an opposite direction, but their Imperial father, and what was more, their Tzar—and what was of more importance still in that Tzar's eyes—their



General! The young Grand Dukes fully understood the nature of the 'fix' they were in, for to pull up stock-still in a second, like Circassian or Cossack blood-horses, was impossible, and to pass their superior officer without stopping to make the necessary salute, which is rather a lengthy affair, was equally impossible, for the indignity of arrest would assuredly have followed such a breach of military discipline, and that was not to be thought of for a moment; so leaving the impetus-propelled chair to its fate, they faced about, 'heads up, arms down, heels together,' until their General—who could scarcely refrain from laughter—he is said to have indulged in a loud peal at the other end of the gallery—had passed out. The Empress, meanwhile, made the entire *trajet* of the *Chambre d'or*, the impetus having only expended itself as she neared the ranges of chairs which flanked the apartment, and where she received the dutiful apology of her 'yunker' sons with her usual affability."

The young Grand Dukes, in fact, risked breaking their mother's neck rather than fail to salute their general! Not after this fashion did Cleobus and Biton honour their mother, Cydippe, when they harnessed themselves to her chariot, and drew her tenderly to the Temple of Juno, at Argos, at whose threshold they were blessed by the gods, and died. But they were pagans!

Here is a striking scene at an hotel:—

"My *sejour* for the present being with a thoroughly Russian party, we plunge at once into Russian life, the first remarkable feature of which, hitherto encountered, is the lack of beds; cushions not being procurable in a moment, our party were unanimous in preferring to make shift without, rather than use such as were obtainable at the hotel, Russian ladies being fastidious on this point. \* \* The rooms we occupied were tolerably clean, spacious, meagrely furnished, luxuriously heated, and minus carpets; the floor being polished or dry-rubbed, and all the rooms communicating one with the other. This cursory explanation may serve to render it more intelligible to the imagination of the stranger how, even upon our board-like mattresses, with our heads pillowed upon carpet-bags stuffed to contortion, and with the thinnest of cashmere shawls spread over us, we managed to prolong our slumbers long after the god of the Russian day had made his appearance. How much longer we might have indulged, I know not, but for a loud single rap at our chamber-door, which roused my friend and me simultaneously. 'Kto tam?' or, who knocks? exclaimed Eudoxie, turning from one side to another to renew her doze, while a man's voice outside repeated a hasty story, of which the word 'petch' or stove was the only one intelligible to me. The fast-flowing, sonorous-sounded tale ended, a full stop ensued, and then followed what seemed to be another edition, delivered in a lower key, which, at length catching the drowsy ear of my friend, evoked a long-drawn 'you may,' equivalent to 'come in.' The door opened, and in walked a most picturesque-looking individual, who tip-toed his way across the room towards the before-mentioned 'petch,' his arms clasping a billet of white birch logs, which he deposited in the capacious stove—a towering erection of bricks and mortar, coated with Dutch tiles—and then made his exit across the polished floor as if glided in velvet, notwithstanding that he wore the thick-soled jack-boots of his fraternity. He soon re-entered with another arm-load, which afforded me an opportunity for a better look at him. French custom had in some degree inured me to the sight of 'garçons de chambre' bustling about our sleeping apartments, but the idea of a Russian in the same position was rather more formidable; therefore, with a feeling akin to that which causes a child left in the dark to cover its head from the bogies of the surrounding darkness, I enveloped mine in my cashmere, prudently making observations from under its shelter."

The young fellow is picturesquely described by the English Lady, but we confine ourselves to his performances. Suffice it to say that he

might have passed for a very superb ballet dancer:—

"Having arranged his logs of wood on their ends in the capacious stove, he peeled from several of the chumpstheirbeautifully-variegated bark; thrusting it into a small aperture in the middle of the pile, he rubbed a match on the heel of his boot, and, applying it to the train, it flared up as if saturated with turpentine. In a moment the wood was in a blaze, cracking and roaring up the wide-mouthed chimney with furious noise. Having opened a valve—situated in the side of the flue—and closed the door, he made his second exit as noiselessly as the first, and thus ended a very interesting initiatory lesson in stove-lighting à la Russe."

It will be as well, perhaps, to let travellers know that if they enter Russia bearded and whiskered, as the fashion is with us, they will be taken for servants or tradesmen. Russian gentlemen never wear beards, seldom whiskers, generally the moustache. But be the English traveller bearded or not, he will certainly look for his nectar, or tea. It is really nectar in Muscovy:—

"Teas are also dearer than in England, but they are superlative. The trash sold to the English market would not be tolerated by the poorest moujik in Russia, and the Chinese are perfectly well acquainted with this fact. Being all conveyed overland, the tea used in Russia arrives free from those drawbacks to which it is exposed by a long sea-voyage. Many attribute to this cause solely the superiority of the tea drunk in Russia, but it is well known here that the teas are of a superior gathering, and that the Chinese supply their neighbours and best customers with their choicest article. His Celestial Majesty sends periodically to His Imperial Majesty of all the Russias an offering of a celebrated mixture, the concentrated essence of the finest teas, a mere pinch of which is sufficient to flavour a considerable quantity of the ordinary tea. The price of this mixture per pound, were it purchasable, would amount to something like 50*l.*, but as the Emperor of China keeps this Imperial mixture in his own gift, it is chiefly distributed as presents."

Other matters are as costly. To have a sterlit (the imperial fish of Russia) is the desire of every Russian Amphitryon "*où l'on dîne*." Sometimes the sterlit does not cost more than a turbot in England—a guinea or two—but in the season the price rises according to demand and the state of the market, and "as much as fifty guineas have been given for one." After that, our small extravagance of peas at two guineas a quart sinks to shabbiness.

It must only be on extraordinary occasions when sterlits are thus purchased, for very peculiar arrangements subsist between a cook and his master:—

"The cook, who among the Russians of any pretension is always a man, caters; all the year round he is allowed the same amount per head daily, for fish, flesh, fowl and vegetables; he therefore provides what he likes every day, serving fish, soup, fowl or game, and flesh, two or three kinds of vegetables, and a dish—sometimes two—of sweets, fasts of course excepted. The German maid is served from the family table, but the other servants have their own dishes, their scree and black bread, and their raw herrings, and so forth, at noon, and their fragrant Mocha at four o'clock. The cook is at liberty to do what he pleases with the remains of the daily fare; he may sell it either hot or cold, which he generally manages to do, to the neighbouring *tractir*, or coffee-shop, or to some of the people in the attics; this is a system here. The Emperor contracts with his cooks, paying so much per head for dinner; the Grand-Duchess Marie the same. I dined one day with a lady from the interior, who, during her temporary residence in the capital, took an 'appartement' near the Leuchtenberg Palace, and our dinner of several courses was supplied by the cook of the Grand-Duchess. On ordinary occasions, this lady and

her companion dined very bountifully every day, after this fashion, at three shillings each."

Do not let us be too ready to smile at this as a barbarous custom. True indeed is the saying of Boileau that "*un dîner rechariffé ne vaut jamais rien*"; but the fashion came from the royal tables of the old *régime* of France, and was not despised in England when that *magnus Apollo* of cooks, the immortal Carême, used to sell the succulent *pâtés* that came untouched from the Regent's table.

There are greater symptoms of barbarism in the circumstance that dwarfs and official fools are still to be found in great houses. The female fool we know yet lurks in Turkish families of fortune and importance, but we were not prepared to hear that our old friend Motley was alive upon earth:—

"Dwarfs, and even fools, were once very common about the houses of the ancient Muscovites; both are occasionally to be met with still, and in St. Petersburg they are by no means rare. One, belonging to a lady there, is very little taller than the famous Tom Thumb, and quite as agreeable-looking. A family with whom I am acquainted in Moscow, had two dwarfs, brother and sister; the former was presented to the Grand-Duke Michael Pavlovitch, in whose palace he had a right merry time of it. On a festive occasion, not very long ago, he was served up in a covered pie. 'And when the pie was opened'—not the blackbirds, but—'The dwarf began to sing,' to the great astonishment and amusement of everybody. This dwarf died at thirty years of age, and his sister—who, during his *sejour* at court, had resided with the family of her master—on hearing of his death, pined away from that day, and in six months after followed him to the grave. Fools, or jesters, wear a ridiculous dress, but dwarfs usually appear in plain clothes."

An incident, too, that might have occurred in England as late as the days of King Edgar, marked the journey between Krasnoe and St. Petersburg, when the lady and her fellow travellers, or rather their drivers, lost their way. Weary, hungry, and the horses equally tired and famished, they found themselves at last on the brow of a steep hill:—

"Nothing could exceed the magnificent wildness of the scene which here burst upon the astonished gazer! The full moon, whose coming had been for some time announced by the pale yellow beams which illuminated the horizon to our right, rendering every twig and spray on the pointed tips of the black-green firs distinctly visible, had now risen above the horizon, and though, from the deep shade of our dark avenue, she was herself still hidden from our view, yet her silver light gleamed over the entire forest valley, which, in the form of an amphitheatre, lay far below us, extending to the very verge of the horizon all round, and producing an effect of grandeur and magnificence indescribable. As the 'Queen of Night' advanced in her starlit path, our avenue next came in for its share of illumination. On one side, the trees, and even the recesses of the forest, for a considerable distance, were lighted up as brilliantly as at noonday, while the opposite side was steeped in shade black as midnight. But a new and very disagreeable feature attended the presence of the moon, which was nothing more or less than the howling of the wolves. All parts of the forest reverberated with their monotonous and horrid outcry, from our own immediate vicinity to the most distant part of the valley we had left. While none of them made their appearance, we walked on, supposing our numbers would protect us from anything like an attack; but when, at length, several of them leisurely crossed our path—strolling from one side of the forest to the other—we deemed it prudent to retrace our steps, the speed of our retreat being considerably accelerated by the knowledge that many a fiery glance was upon us, for the glare of their fiery lenses gleamed out from their dark haunts among the trees, like cats' eyes in the dark. The carriage remained where we had left it, the wheels being imbedded to the axle-trees in the rich soft soil,

of which the entire region around was chiefly composed. There was, therefore, no help for it but to do what should have been done at first, viz., unload it. In a few minutes the ground around was strewn with imperial and packages; a few gay touches of picturesque costume alone were wanting to imagine a Spanish or Italian diligence robbery scene. We entertained little dread of brigands, however; our only fear was the wolves. After an hour's tugging and pushing, the unwieldy family coach at length surmounted the hill, and, the imperial and packages being reinstated, all jogged on at snail's pace for several versts, when a soil of fine heavy sand succeeding, we were worse off than ever."

That the affair ended happily need not be told, or we should not have heard how ultimately, instead of wolves, our lady met with a Russian "*lionne*." The party were on board the Sylphide proceeding from the Neva to Peterhof:—

"Nothing remained of the clamour that had been, but the low mumbling of a knot of naval courtiers near the wheel, who, alike indifferent to the raging elements, the pitching boat, or the creature sufferings around them, continued their discourse in broken phrases, between long-drawn whiffs of Jewcoff's 'superlatives,' for which privilege they had preferred paying a two-shilling fare in our steamer to a free passage in a Crown boat, where smoking is prohibited. To some such weighty consideration we were probably indebted for the company of a lovely woman who sat opposite to us, and whose Madonna-like countenance I had been intently admiring for some time, for, thrusting a small, delicately-gloved hand into the pocket of her cashmere morning dress, she pulled out an embroidered case, from whence, leisurely selecting a paper, she shut it with a loud snap, and returned it to her pocket, looking round meanwhile as if in search of something, which, in my ignorance, I supposed to be some rough surface whereon to rub a lucifer, but one of the naval smokers before alluded to, better acquainted with the nature of the difficulty, gallantly approached her, and proffered the lighted end of his cigar. The lady rose, their heads drew near, she obtained a light and gracefully thanked him; he bowed, and they both resumed their seats, she—the beautiful Madonna!—oh, tell it not to Punch—sat there puffing away most manfully, her elbow over the side, and her legs across. My friends informed me that she was really a woman of some consequence, married to a man of high rank, and the mother of several children; and furthermore that she was a capital 'whip'—a very uncommon accomplishment for this part of the world, 'fast' ladies of this genus being rare in Russia—that she was a not indifferent swearer, and that, *par fantaisie*, she smoked green tea."

The above class of "lady" is not common it is to be hoped in any civilized country. One only of the class are we acquainted with in England, but the name of the beautiful smoker need not be repeated here. The class will probably have few imitators.

The extracts we have made will afford some idea of the variety contained in these volumes, and the interesting and amusing nature of their contents generally. We are bound to notice that there is, in addition, a considerable amount of information connected with the social and political institutions of Russia, the religion and the character of the people, and of the prospect for this great country when its present enlightened Czar shall have completed his great work of freedom for the serfs. On these, and on every subject touched upon, the author is entitled to be heard with respect. She is not one of those travellers who look at a country for a week, and then describe all they see or do not see in a ponderous book. She has lived with the people for years, and be what she says palatable to us or not, we cannot but feel that a judgment founded on experience cannot be altogether wrong, though it may often err in its conclu-

sions through starting from wrong premises. As an unexceptionable, if not always to us a flattering, witness, her volumes will be read with attention here, for the English people have rather a taste for such evidence, and do not at all object to testimony which shakes even violently their own natural and national estimate of themselves. There is one point, however, on which we and, we are sure, everyone in England will differ from her. She intimates in her second volume that the Russians are terribly embittered against us on account of their sufferings in the late war, and she counsels us to propitiate them by holding out our hands to them, "in token that we seek forgiveness."

*The Bibliographer's Manual of English Literature.* By W. T. Lowndes. New Edition, Revised, Corrected and Enlarged. By Henry G. Bohn. Vol. II. Part I. (Bohn.)

THE new edition of Lowndes continues to improve, and will be as much more valuable, as it is less costly, than the old. "The labour bestowed on the present Part has," says Mr. Bohn, "been excessive," but we are compelled to acquiesce when he adds, that it "yet might advantageously have been more." While we are glad to find that "every page, almost every article, has received corrections and additions," we have in a hasty glance lighted on several in which something was left to add or correct. Take, for instance, George Fox the Quaker's "Battledore," or as he spells it, "Battle Door," and with him it was indeed a door for battle. The title is given thus, 'A Battle Door for Teachers and Professors to Learn Plural and Singular, London, 1660, folio,' and a very long collation follows, occupying nearly half a column. Nothing can be drier, more uninteresting and more unrememberable than the article, as it stands, yet the book is in reality one of much interest. Its full title is 'A Battle Door for Teachers and Professors to Learn Singular and Plural, *You to Many and Thou to One, Singular One, Thou; Plural Many, You,* and the intelligent reader at once perceives on reading this title that it is the manifesto on the part of the Founder of the Quakers of one of the great dogmas which raised up foes to the Friends, the dogma of "Thou and Thee" instead of "You and Ye."

When this circumstance is known it imparts an interest of its own to Lowndes's careful collation, by which it is seen that the offending pronouns have been tracked, not only through English, but Latin, Italian, Greek, Hebrew, Chaldee, Syriac, Arabic, Persian, Æthiopic, Samaritan, "Egyptian," Armenian, Saxon, Cornish, Portuguese, Welsh, Spanish, German, Dutch, Slavonian, Bohemian and Polish. Surprise is naturally excited to find all this array of learning under the name of the illiterate George Fox, but the surprise is merely owing to an omission on the part of Lowndes, who ought to have stated that in the title-page are to be found the names, not only of George Fox, but of his associates John Stubs and Benjamin Furley. It is Fox himself apparently who tells us in the preface, "All languages are to me no more than dust, who was before languages were, and am come'd (*sic*) before languages were, and am redeem'd out of languages into the power where men shall agree,"—with much more of the same kind as to sense and grammar. It may perhaps be new to some readers to hear the reason on which this passionate devotion to "thou" was grounded. This is stated with the nearest approach to perspicuity, in the introduction to the portion on "Nether-Dutch" or Dutch, a language to which the Quakerian doctrines are peculiarly unsuited.

After alluding to the distinction between singular and plural maintained by the ancient Hollanders, the writer in the 'Battle Door' proceeds to say that from this "distinction they are degenerated as other nations through pride and respect of persons, saying 'you' (U-lieden) to one rich proud man, thereby exalting man above his Maker, and this is the Antichrist which exalteth himself above all that is called God, for to God or Christ they say not U-lieden, that is, you, when they seem to call upon him, as they do when they speak to a proud man, and this is an abomination to the Lord."

We might make further observations on Foxe's 'Book of Martyrs' and Capt. Luke Fox's 'North-West Passage,' but it will perhaps be more useful to call attention to a correction to be made in an article which is yet to come. In the last page of the present part we find this reference "Fur Prædestinatus: See Sanicroft, William, Archbishop of Canterbury"; and in that article in the old edition of Lowndes it is stated of this 'Fur Prædestinatus,' that it was "according to Dr. D'Oyly, in his Life of Archbishop Sanicroft, written by the Archbishop,—but, according to the Life of John Goodwin, page 250, the work of Henry Slatius." The Life of John Goodwin referred to is that by Dr. Thomas Jackson, now of the Wesleyan College at Richmond,—and Mr. Bohn will do well to refer also to an article by the same Dr. Jackson in the *Wesleyan-Methodist Magazine* for January, 1859, in which the investigation is ably followed up. The story is a very curious one. In 1651 appeared in London in the shape of a Latin pamphlet, with the title of 'Fur Prædestinatus,' a pungent attack on Calvinism. By some it was supposed to be an original English production, by others to be imported from abroad,—and though it attracted much attention, the doubt about its origin was not cleared up. Answers to it were published, new editions of it appeared, English translations were made, the first in 1658 and the last in 1814, and the interest in it has lasted for two centuries. In 1752, a hundred and one years after its first appearance in England, Dr. Birch, in his Life of Tillotson, made a positive statement, that "Sanicroft had joined with Mr. George Davenport and another of his friends, in composing that severe satire upon Calvinism, the 'Fur Prædestinatus.' Dr. Jackson correctly remarks that this assertion was "put forth without any reference whatever to documentary or oral authority"; but it was adopted from Birch by D'Oyly, in his Life of Sanicroft, and from D'Oyly by a host of authors, including Lord Macaulay, who, in his History, speaks of Sanicroft's principal work as having been a hideous caricature of the Calvinistic theology. Yet Birch, as we can show Dr. Jackson, though he omitted to quote it, had excellent authority for his statement. In volume 4,223 of the manuscripts of the British Museum, catalogued by Ayscough,—a volume formerly belonging to Birch's collection,—are some memoranda for the Life of Sanicroft, from the 'Collectanea' of H. Wharton, the editor of 'Anglia Sacra,' who was Sanicroft's chaplain and personal friend. Wharton says of Sanicroft, "Being in London, 16... he joyned with George Davenport and one other friend, and with their assistance compiled and publish'd 'Fur Prædestinatus.'" Nothing, apparently, could be more decisive, yet after all Sanicroft cannot have been the author, though he may have been, and probably was, the Latin translator of the book in question. As we have already seen, Dr. Jackson, in his Life of Goodwin, published in 1822, a year after D'Oyly's 'Life of Sanicroft,' called

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attention to the fact that, in Gerard Brandt's 'History of the Reformation,' it was stated that a Dutch tract against Calvinism, entitled 'The Predestined Thief,' was believed to be written by Henry Slatius, who died in 1623. Dr. Jackson now comes forward, in the *Wesleyan-Methodist Magazine* for January, to say, that he has seen a copy of this original tract in Dutch, evidently of the early part of the seventeenth century, but without a date. On this part of the affair, also, we can supply a necessary link in the chain. In a recently published catalogue of Dutch pamphlets, Tiele's 'Bibliotheek van Nederlandsche Pamfletten,' we find enumerated and described three editions of the original Dutch 'Ghepredestineerden Dief,' all bearing the date 1619, when Sancroft was three years old. This, we think, finally settles the question. Another circumstance connected with this singular tract appears to us one of the most remarkable in the whole annals of literature. The plan of the 'Fur Predestinatus' is this—a thief condemned to death, who is visited on the eve of his execution by a Calvinistic clergyman, asserts that on Calvinistic principles he is quite blameless, as he was unalterably predestined to thieve, and is represented as successfully supporting his doctrine by quotations from about forty eminent Calvinistic divines. It is no less strange than true that Slatius, who imagined this ghastly framework for his web of argument, actually died in 1623, by the hands of the executioner, for a conspiracy against the then Prince of Orange. This is already sufficiently striking, but it becomes still more so when we find in Brandt's already-quoted 'History of the Reformation,' in a passage which seems to have escaped Dr. Jackson, the account of Slatius's last moments. Speaking of the condemned conspirators, who appear to have been treated with great violence and inhumanity, the historian says,—"The judges ordered some ministers to attend and comfort them in the prison, but they yielded them little or no attention. Slatius treated them roughly and insolently. When they would have discoursed with him the last night of his life about confession of sin, repentance, and preparation for death, Slatius put them off with saying that he knew all these things, and, perhaps, better than they; that they were not fit persons to discourse with him, since, according to their principles, God willed evil, he even forced men to commit it; that, as for other matters, he was ready to talk with them if they desired it. Thus did he endeavour to spend most of the night in arguing with these ministers about Predestination, God's being the author of evil, and the like." The unhappy controversialist was thus, it seems, destined to realize almost to the letter the dreary vagaries of his imagination. The truth in this case is indeed stranger than fiction.

*Here and There in London.* By J. Ewing Ritchie. (Tweedie.)

SINCE the days when Mr. Dickens first published his 'Sketches by Boz,' the reporter has become rampant in the literary state. What is left that he has not described?—what outward trappings of character has he failed to photograph (that is the phrase)?—and where is the interior of London life of which he has not given us a broker's inventory?

These literary reporters are of various kinds. There is the matter-of-fact reporter, who is supposed to be reliable upon figures and details because he is heavy and dry, and who is a favourite with readers who are afraid of being amused. If he attempt a description of a button-manufactory, you know exactly at

what point he will quote his friend, Mr. Crypt-grub, the eminent antiquary, upon some supposed Roman remains of these interesting articles of clothing. If you find him in a playful mood, you know that the annual produce of the factory will be supposed to form a button-chain, and then you will hear how far that chain would extend. Though his writings do not strictly belong to literature proper, they are sometimes useful, as far as they go; as the 'Post-Office Directory' is a good companion for the counting-house, though not coming within the range of light reading for the road, the river, and the rail.

Directly opposed to this gentleman is the comic reporter, who is rather popular at the present hour. He is not a person of very enlarged views or sympathies, and he makes some of his favourite points by comparing everything with the pure standard of London cockney life. His greatest triumphs are achieved in foreign countries, where everything is so different to what it is in Fleet Street and in Cheapside. The benighted people who can feast upon stewed alligators and rattlesnake soup, who can worship gods so hideous in form that the children howl at them in the sacred temples, must be vastly inferior to people who feed on slices of bleeding beef, with slimy lumps of oyster-sauce; and who tremble at fire-and-brimstone pictures drawn in a Clapham pulpit. The comic reporter's descriptions of foreign buildings are made familiar to the meanest capacity by allusions to pepper-boxes and other well-known domestic articles; but they have the merit of graphic brevity to counterbalance the occasional flippancy of their tone. The comic reporter is a lost man when he wishes to convey to his readers the smallest amount of genuine information. One half of the world has closed its ears against him; and the other half has been accustomed to look to him for nothing except highly-seasoned comic food. If he told them that two added to two would amount to four,—that taxes always fall upon the consumer,—and that a pin a day is a groat a year,—his audience would laugh mechanically at these excellent jokes, and wonder how Mr. Grimaldi Rattle can always be so full of his fun.

Another of the class of merely descriptive writers is the philanthropic reporter. Luckily for him, the consumption of gin in the metropolis is very great, and the homes of the working-classes are not carefully white-washed. The first gives him an opportunity of drawing forcible, though somewhat fanciful, pictures of palsied dram-drinkers and juniper idiots; while the second gives him a chance of appearing in the fashionable do-everything-for-everybody character of the social reformer. He takes the side of the working classes, because that is the popular side; and the first mistake he generally falls into is to rail at the low rate of wages in certain employments. Because Bill Clinker, the coal-whipper, can only earn from ten to sixteen shillings a week for landing coals, he must, of course, be "ground down" by the "bloated capitalists" who employ him. Because plain needlework seems to be mixed up in some way with pale faces and the streets, the philanthropic reporter triumphantly quotes the 'Song of the Shirt,' and devotes Shoddy, Levy & Co., the great outfitters, to perdition.

Mr. Ewing Ritchie, the author of the book before us, is a literary reporter,—a mixture of the matter-of-fact and the philanthropic, but with nothing of the comic in his character.

It is rather late in the day to tell us that the House of Commons is not far from Westminster Abbey—that it is a mixed assembly—that it has a Strangers' Gallery and a Speaker's Gallery—that the Serjeant-at-Arms is a man who

bears a mace, and that the Speaker wears a flowing gown and a full-bottomed wig—that reporters have a gallery to themselves, and that ladies are admitted to hear the debates from behind a screen—that a bell rings for a division of the members—that the numbers are counted by tellers—and that lowness of birth is no obstacle to success in the Senate. It is rather late in the day to tell us that the House of Lords is a very splendid place—that it contains the Throne—and that the Peers, unlike the Commons, are all well dressed, money being no object. It may sound familiar to talk of "carrotty Wilson of the *Economist*," in one House, or of the "pug-nose and plebeian profile of Samuel of Oxford" in the second. There is no wit or humour in alluding to "Miss Lucy Long" in a place where you can "take your time,"—to the "gorgeous array of the lovely Dinah" in a well-dressed assembly,—or to your "favourite corn" in a gallery where you stand a chance of having your foot trodden upon.

It is not wise to mourn over the bad days of Burke and Sheridan, of Pitt and Fox; it is not liberal to speak of the present House of Commons as degenerating into a "vestry"; nor is it true to say that it discusses fewer principles and more railway bills. The statesmen, so called, of the past could not possibly discuss things, of the existence of which they had not the slightest knowledge whatever.

It is quite as late in the day to describe Exeter Hall; to tell us that it stands on the right-hand side of the Strand; that you enter a door and ascend a long and ample staircase, which conducts you to one of the finest rooms in the metropolis. Who can Mr. Ewing Ritchie be writing for when he tells all this? For a future generation of Japanese tourists when they visit England; or for that present generation of English fast-men and lost-sheep who have never been brought within the shelter of this peaceful fold? We know—and all England knows—that religious meetings are held here in May and June; that temperance leagues have advocated their principles upon its platform; and orators have pleaded there for sectarian missions to every part of the inhabitable globe. Mr. Ewing Ritchie, it seems, can tell us nothing more.

It is not a very novel question to ask us if "there is a finer sight in creation than a horse?" Nor when we have answered it, is there anything more of novelty in taking us to the Derby! "To write about London," says our author, "and to omit all mention of the Derby, were unpardonable"; but we feel that we could have forgiven him. In about the space of a column of this journal, he tells us that many horses are entered for the race; that many bets are made; that a motley population encamps upon the Downs on the previous night; that much excitement is felt; that booths are erected where people eat and drink, and dance and gamble; that gipsies tell fortunes, and acrobats tumble; that organs play, and singing-girls sing; that wheels come off carts on the road, and springs break under gigs; that the Grand Stand alone holds some thousands of people, and that right and left you may see a cluster of human heads; that dashing ladies sit in open carriages refreshing themselves with liquids that are stronger than tea [author's joke]; that the race is run, the result telegraphed to London, the return made,—and that is all.

In these days of microscopic observation and over-description, this is little more than what an advanced schoolboy would record in writing to a correspondent in the country. In many other sketches, as Mark Lane, the Stock Exchange, the London Hospital, the Government Office, the New Cattle Market, the Omnibus

Yard, the Coal Whippers, and Rag Fair, Mr. Ewing Ritchie has not been one whit more happy, graphic, or saturated with his subject. His papers are the shortest of their kind that we ever met with; and many of them, if published in a periodical, would have been lost in an obscure corner.

He writes of Paternoster Row as if it was an unknown land, and of its ordinary trade facts as if they were the secrets of the Rosicrucians. "Paternoster Row," he tells us, "is a short, dark, narrow street, running parallel with Newgate Street and St. Paul's Churchyard"; and then he goes on to inform us somewhat about Messrs. Rivingtons, Longmans, and the publishing firm that still bears the name of Simpkin & Marshall. He tells us that "Mr. Routledge" (though Mr. Routledge does not live in the Row) "could pay Sir Bulwer Lytton 2,000*l.* a year for liberty to publish an eighteen-penny edition of his novels"; though he forgets to say for how many years (a rather important point),—which proves that your matter-of-fact reporter is not always to be relied upon in his figures.

In another paper he speaks of the well-known neighbourhood round the Surrey Theatre as if it was an equally unexplored land, and both he and his readers had moved in nothing all their lives but a small Belgravian circle. "In the Metropolis," he says, in his lightest and most fanciful mood, "we have no Pnyx where our *demos* are wont to assemble, but we have several spots that serve for popular gatherings on the Sunday—our working-man's holiday. One of these is the Obelisk at the Surrey end of the Blackfriars Road. The district I allude to is what is called a low neighbourhood. If I am to believe a popular poet, it was there that the Ratcatcher's daughter lived; and I should imagine, from the seedy, poverty-struck appearance of the place, that her papa's avocation was not so highly remunerative as some other professions, or he would have pitched his tent, *alias* become a ten-pound householder, in a more fashionable quarter. May I attempt a description of the neighbourhood?" When you have given him the required permission, he can tell you nothing after this elaborate introduction, but that a man was preaching upon a rush-bottomed chair, that other men were reading newspapers in coffee-shops, and others buying vegetables from stalls. We have seen this kind of scene here any time during the last twenty years, and it never struck us that there was anything extraordinary in it. After reading our author, we retain the same opinion.

In another portion of his book, headed "Portland Place," he trots out the bugbear of the "social evil." We are not surprised to find him fathering it upon gin, as that is the easiest and most palatable way of accounting for its birth. To say that it is a business, like any other business, obeying, to some extent, the same economical laws, might be nearer the truth, though dreadfully blunt and unfashionable. The sooner social reformers get rid of that brain-created scarecrow of the fallen woman rushing to suicide in the dark river, or pining in wretched lodgings in hopeless remorse, the sooner are they likely to get a footing for their well-intentioned and benevolent designs. Such a being is not known in Norton Street, nor at Brompton, nor in the Haymarket.

It would have been marvellous if a distinguished finder of mares'-nests, like our author, had not come across that lowest order of theatrical entertainment, called the "Penny Gaff." It is the one ignorant dread of these phantom dens of amusement which helps, we believe, to keep in office that last clog upon free speaking and free thinking—the worse than useless

Licensor of Plays. The Pet of the Ballet, and the ballet itself are a great aristocratic institution; the *Poses Plastiques* must not be interfered with, for the same conservative reason; the favourite low comedian, who knows his audience, may nod and wink and "gag" to his heart's content; but a "penny gaff" is an illegal and immoral horror of horrors, simply because it is only a "penny gaff"—and nothing more. Mr. Ewing Ritchie must be of this opinion, from the manner in which he treats his subject. "Do my readers know Shoreditch?" he asks; and this convinces us that he moves in the very highest society. "Wussell Square!" said the May-Fair exquisite, when asked to dinner in that quarter, "where do we change horses?" We feel that we are woefully ungentle, but we confess that we know Shoreditch very well. Our author then plunges into a little antiquarianism, and quotes Stow, and a map of 1560. "Here," he says, "according to the learned and indefatigable Mr. Timbs, at the Blue Last public-house porter was first sold, about 1730." At the Blue Last public-house, in the Curtain Road, a board announces this fact, but we are not aware that it has ever been authenticated. The "learned and indefatigable Mr. Timbs" has only copied this announcement, without pursuing the investigation further. "Hard working and business-like as Shoreditch is by day," continues our author, "with its clothes' marts and extensive shoe depôts, by night it is a great place for amusement. Here are theatres where melo-drama reigns supreme. Close by is the renowned Britannia Saloon. And here concerts exist, where, over their beer, the listeners are regaled with the sentimental and comic songs of a generation long gathered to its fathers. To me, I confess, there is somewhat of pathos in these places. What tales cannot that ancient landlord tell! The young, the beautiful, the brave he has outlived,—where are they?"

Much nearer to the place he is speaking of than the "Britannia Saloon," as he calls it, is the Standard Theatre, a place of amusement capable of holding upwards of 2,000 people. The gallery and pit of this establishment absorb two-thirds of this audience, and the admission to the first is threepence, and to the last sixpence, with a threepenny half-price. It is not true that "melo-drama reigns supreme," though it would matter very little if it were true. In addition to an efficient company, comprising many old and valuable theatrical names, starring engagements are effected from time to time with the leading members of the dramatic profession. Mr. Macready has performed here; so has Miss Glyn, and Mr. Charles Kean (we believe) is retained for a short season, after the expiration of his lease of the Princess's Theatre. The audience is the most attentive to a good play in the whole metropolis. About a quarter of a mile from this place, towards Bishopsgate, is the City of London Theatre, an establishment conducted mainly upon the same plan at the same prices, though considerably smaller in size. A mile from the Standard Theatre, in the Hoxton High Street, is the "renowned Britannia Saloon," which our author does not seem to know has been converted into one of the finest regular theatres in London. Its prices are the same as those of its neighbouring playhouses; and it is capable of containing 4,000 people. It has railway-looking refreshment-rooms—first, second, and third class—conveniences such as no other theatre can boast of, except the new Adelphi, good ventilation, and a good average entertainment, and, we are very happy to add, good audiences also. By our author's own showing, not more than 200 persons, male and

female, visited his penny gaff; and on the same night nearly 7,000 persons must have been wholesomely entertained at these three legitimate theatres. The largest half of these people paid but twopence more for their very necessary and temperate amusement, than did his small group of 200. The supply of a good and cheap drama has killed "penny gaffs" by fair competition, when all the philanthropic reporters and well-meaning social reformers had failed to root them out, although the Licensor of Plays and the Lord Chamberlain headed the attack. We remember this Britannia Theatre when it was in a weak, degraded state, that would have brought down all the available strength of our author's reprobation. A few years—perhaps not more than thirteen or fourteen—have passed, and the despised Saloon has risen gradually into the model Theatre.

*Shakespeare's Hamlet*—[*Shakespeare's Hamlet. Herausgegeben von Karl Elze*. Edited by Karl Elze. (Leipzig, Mayer.)

If this single play is to be taken as a specimen of an edition of Shakespeare (the text in English and the Notes, &c. in German) the work will necessarily run out to a length something like prodigious: it alone occupies more than 300 closely-printed pages, so that, upon the same scale, the entire text would fill about 3,500 pages, and the remaining 7,500 pages would be engrossed by commentary. The disproportion is obvious; and of late years in England we have become more and more sensible of the utter futility of half the notes with which forty or fifty years ago the language of Shakespeare was encumbered, under the pretext of illustration. The consequence has been, that within the last ten or twelve years the twenty-one volumes of what is generally known as Boswell's Malone have been reduced to six, and even these are capable of still further compression. We will give an illustration of what we mean.

The rule among the annotators upon Shakespeare has usually been, if they met with a word in the most trifling degree obscure or obsolete (and sometimes when it is neither obscure nor obsolete) to accumulate upon the head of the unfortunate passage as many others from other authors as could be found, where the same word occurred: it was of little or no consequence whether they did or did not elucidate,—the same word was found in both writers and with its context it must be quoted. A gentleman who, like Mr. Elze, accompanies 100 pages of text by 200 pages of comment would be certain, more or less, to fall into this error; and accordingly, because in a notorious line in 'Hamlet' he meets with the word "distill'd," and meets with it again in a forgotten passage of Addison (though more than a century had elapsed between the two), it must be adduced as an explanation, when, in truth, it explains nothing. The passage in 'Hamlet' refers to the manner in which the soldiers on the platform were affected by the appearance of the Ghost:—

—whilst they, distill'd  
Almost to jelly with the act of fear,  
Stand dumb, and speak not to him.

—"Distill'd" here cannot mean *melted*, as Mr. Elze supposes (being probably misled by something he had read upon the word), but the very reverse. Marcellus and Bernardo had been *congealed* into jelly (which is only called *jelly* because it is congealed) by what they saw, and were therefore unable to utter a syllable. They could not be *melted* into jelly, because it ceases to be jelly the moment it is melted; but finding this couplet in Addison's *Travels*, where he wanted a rhyme, and therefore used "distill'd"—



Swords by the lightning's subtle force distill'd,  
And the cold sheath with running metal fill'd,

—Mr. Elze immediately concludes that "distill'd" must mean *melted* in Shakspeare. The fact is that often as Shakspeare uses "distill'd," and its derivatives, he invariably employs it to signify *extracted*, or what is obtained drop by drop in the process of distillation, consistently indeed with the etymology of the word. Bernardo and Marcellus were not melted drop by drop by dread of the apparition, but congealed at once into jelly:—they were struck dumb and motionless; and the true reading must therefore be what the folio, 1623, nearly approached when it printed *bestill'd*, instead of "distill'd" of the quartos:—

whilst they, *bechill'd*  
Almost to jelly with the act of fear,  
Stand dumb, &c.

The old compositor of the folio, 1623, misread *bechill'd* "bestill'd," and hence the difficulty, which, among many other editors, has puzzled Mr. Elze. We cannot wonder at it in a foreigner, however well versed in our language, when we see literary men among ourselves misled just in the same way, and fancying that Shakspeare must mean *melted* by "distill'd," when the use of the words "*leperous distilment*," in the very same act, ought to have shown them that they were wrong. We have only introduced this as an instance of the manner in which editors leap after each other, like sheep over a gap, and adduce quotation after quotation which have no other application than that they happen to contain the same word.

We have pleasure in bearing witness to the extreme accuracy, as well as to the extreme beauty, of this work as a specimen of typography: it is superior in almost every respect to anything of the kind yet attempted in Germany, and we have not detected, in the 100 pages devoted to the English text of 'Hamlet,' a single misprint. The editor has bestowed most laudable pains upon his work, and although much too elaborate, according to our notions of what is really required in the way of illustration to Shakspeare, Mr. Elze has left no stone unturned, no book unread, that could in any manner contribute to his purpose. His mistake has been to fancy that more was necessary than is really called for at this time of day even in Germany; and we are bound to add, that the plan he has pursued is not a new one, for some ten years ago Dr. Susanne, a learned professor of Deventer, carried out the same views, as regards an English text and a foreign commentary, in a reprint of the tragedy of 'Macbeth.' He may have applied his labours in the same way to other dramas, but 'Macbeth' happens to be the only one that has yet reached this country.

For the purpose of securing a good text for his edition of 'Hamlet,' Mr. Elze seems to have resorted to the best sources, and with one or two exceptions, he has not allowed himself to be deterred from the adoption of unquestionable emendations by the hostility some of them have experienced from critics of the old and rapidly declining school in this country. In one or two cases he has displayed even more courage, in the way of innovation, than has been shown on this side of the water, and we praise him for it, both as regards his independence and his judgment. We will give a proof in point. In Act v. sc. 2, Hamlet tells Horatio—

Our indiscretion sometimes serves us well,  
When our deep plots do pall.

This is the old text, but is "pall" right? We think not; and the expression "when our deep plots do *pall*" is hardly English: the folio

1623 reads "when our *deare* plots do *paule*." The quarto 1604 has "deep plots do *pall*"; but in other quartos "*pall*" is altered to *fall*, which last gives us a glimpse of what we think must have been the poet's word, viz., *fail*, as indeed it stands corrected in the much-talked-of folio 1632. Mr. Elze, therefore, prints as follows:—

Our indiscretion sometimes serves us well,  
When our deep plots do *fail*.

"Fail" is the natural and proper word for the occasion, and *faile* (as it must have stood in the MS.) was misprinted *paule* in the folio 1623, and hence the word that has since been universally misrepresented as the language of Shakspeare. We give this as a proof that Mr. Elze thinks for himself, and rightly refuses dictation: it is a proof, also, that many of the minor emendations in the corrected folio 1632 are silently and certainly making their way at home and abroad.

We can pardon Mr. Elze for a little misplaced merriment in which he indulges against "John Bull" and "the cockneys," as he calls us, for altering the old name of *Amleth*, and constantly printing it "Hamlet." He, perhaps, is not aware that Hamlet was the name given to the Danish hero anterior to the time of Shakspeare: he found it "Hamlet," and it is not fair to urge that he made it so. It was *Hamlet* in the old story, no doubt printed before Shakspeare came to London, and we know that it was Hamlet in 1587, and Hamlet in 'Henslowe's Diary' in 1594. The mention of this last work reminds us that, although all modern authorities have combined to speak of the old play of "Hamlet," acted in the summer of 1594, as *not* the work of Shakspeare, nothing really militates against the supposition that he was the author of it. On the contrary, one of his rival contemporaries seems to speak of it as Shakspeare's production, and ridicules it accordingly; and it is an indisputable fact, not hitherto duly attended to, that at the very date when Henslowe enters 'Hamlet' as having been performed, the company of which Shakspeare was a member was actually playing in combination with Henslowe's association at a theatre in their joint occupation. Why, then, are we to conclude definitively that the old 'Hamlet,' which unquestionably preceded Shakspeare's more matured play, was *not* by him? We feel almost convinced by the terms Nash, the friend of Greene, employs to ridicule the old 'Hamlet,' when he laughs at the "whole handfulls, or rather *Hamlets* of tragical speeches" it contains, that it was by Shakspeare, who at this early date had attracted attention and envy by his skill and talents as a dramatist, and who very soon afterwards was assailed by Greene as "the only *Shake-scene* of a country." At least the point deserves reconsideration, whether some ten years before Shakspeare wrote the 'Hamlet' that has come down to us, he had not produced another drama upon the same old and popular story? How far he may have improved upon that story, in the first instance, we can only speculate from the wonderful changes for the better he introduced afterwards. Let this fact also be borne in mind, that, as the old 'Hamlet' was acted on the 9th of June, 1594, Henslowe shows that, on the 5th of June preceding, 'Titus Andronicus,' which has always been imputed to Shakspeare, was represented by the players of the Lord Chamberlain in conjunction with those of the Lord Admiral. If Shakspeare wrote the one, why are we so positively to deny that he wrote the other?

*English Country Life. Consisting of Descriptions of Rural Habits, Country Scenery, and the Seasons.* By Thomas Miller. With nearly Three Hundred Illustrations, by Birket Foster, John Gilbert, William Harvey, &c. (Routledge & Co.)

THE three hundred illustrations advertised would make a weaker and more imitative book than this "go down," as common parlance hath it. Yet both the above epithets, "weak" and "imitative," are merited. Such freshness and strength as lie in Mr. Miller's letter-press are to be found in the verses here and there interspersed. What follows are among the freshest:—

"Here is the 'Old Park Road' turned into verse, while smoking a cigar at the foot of one of the hoary old oaks.—

Time out of mind, that road of trees  
Has led where yonder village spire  
Rises above the meadow-leas;  
Round the old hall of the good squire  
It winds, past shrubbery and lawn,  
Where box-edged beds, and close pleached bowers,  
Hung with the silver dew of dawn,  
Enclose a little land of flowers.

The thrush to her callow brood,  
While May's in bloom, is all day singing,  
Where ring-doves have for ages coo'd;  
And every wind is busy bringing  
Tidings where perfumes may be found;  
Odours which red-streaked woodbines blow  
From their long trumpets far around,  
To tell the breezes where they grow.

Birds sing like nuns amid the green  
Which roofs that long wide high-arched aisle;  
Where golden lights stream in between,  
Like windows of some hoary pile  
Deep-dyed with saints, and sunny hues  
Which on the chequered floor are thrown,  
And o'er the swarded path diffuse  
Flashes of green and golden brown.

Bell-like the cuckoo's note rings there,  
And seems by hollow echoes made  
To summon all birds, far and near,  
To anthem in the lengthened shade  
Of that dim-lighted avenue;  
The nightingale her even-song,  
'Mid folded flowers and cooling dew,  
Doth to the grey of morn prolong.

All round a brooding quail dwells,  
And one might fancy, 'mid the gloom  
Which reigns o'er those embowered dells,  
That Nature, in her silent loom,  
Worked summer hangings for the trees,  
Which are by unseen fingers drawn,  
When thrown back by the passing breeze  
To let in gleams of golden dawn.

No stir of busy life is there,  
Save at fair-time, or market-day;  
When to the neighbouring town repair  
The rusties by that pleasant way.  
They down the distant walks appear  
At first in hues of misty shade,  
Which kindle as the forms draw near,  
Till every varying tint is displayed.

A country lover and his lass,  
Her gaudy shawl of crimson bright,  
From shifting shade to sunshine pass;  
A little maiden clad in white,  
Shepherds in frocks of olive grey,  
Slow moving forward, next are seen;  
And where the gaps of sunlight lay,  
Seem as if steeped in golden-green.

The sportsman rests beneath the shade,  
And sees his dogs, by fiftle gleams,  
Into the deepening umber fade,  
Then dart out where the sunshine streams,  
With white pail balanced on her head,  
And one hand pressed against her side,  
Her long hair down her shoulders spread,  
The milkmaid moves with measured stride.

The scattered wild rose of the wood  
Lies in her path, and tells a tale  
How she in the deep twilight stood  
Now blushing red, then turning pale,  
With modest eyes fixed on the ground,  
And there threw leaf by leaf away,  
His arm her waist encircling round,  
While neither had a word to say.

And unripe nuts strewn on the path  
Tell how the village children go,  
Regardless of the good squire's wrath,  
Where the fawn feeds beside the doe:  
Aided the fern and bracken brown,  
Deep in the tangled hazel shade;  
They smile to see him try to frown,  
And pass on singing through the glade."

Having exhibited Mr. Miller in his best clothes, we must not be thought grudging for saying, in continuation, that his prose might

never have been written had not there gone before him a certain writer and poet who treated English country life, and whose name is William Howitt. Even he has somehow, we suspect, found that—in these times, when the enjoyment of Nature is so universally diffused, so sincere, so minute, and so intelligent, he has still reached the limits of his subject. Neither the heart, nor the eye, nor the fancy becomes tired, among those who really love Nature, till age and enfeeblement close every avenue through which enjoyment is received; but the pen wearies. Once having described a sunrise, or a harvest field, or a winter walk on the seashore, such deed can hardly be done a second time, save under such conditions of novel scene and abounding vocabulary as Mr. Miller, obviously, does not command. In brief—and we mean him and his fellow-scholars no disrespect in saying it—this is the sixth or seventh book on the same subject by a second-class artist.

## NEW NOVELS.

*The Bertrams: a Novel.* By Anthony Trollope. 3 vols. (Chapman & Hall.)—A new novel from the author of 'Barchester Towers' is sure of a hearty welcome, and a brisk movement of hopeful expectation from the "reading public," including those who do not generally give way to novel reading. 'The Bertrams' will keep up the author's reputation; it has clever, vigorous, boldly-drawn sketches of character. The plot of the story is the least part of the business—it is merely the support over which the vine is trained; but the reader is interested in the individuals brought under his notice: they have a real flesh-and-blood vitality; and he desires to know all that befalls them. As a mere story, the novel drags. The inexorable destiny that presides over the three-volume novel is not to be appeased under the regulation exigence of three hundred pages odd to a volume; and what can a mortal author do but become diffuse and long-winded occasionally? It is laid on him as a necessity to use more words than are needful, and to insert many things that, to say the least, are superfluities. Mr. Trollope, however, writes always with a plain, photograph-like reality, which makes his words convey the emotion to the reader, which the thought has had to himself. The style is rough, and there is an occasional coarseness in 'The Bertrams' stronger than we have remarked in the author's former works: he will do well to guard against it. Delicacy of workmanship does not diminish strength and vigour. The story of 'The Bertrams' is simple, as we said before. The intention seems to be to show that men make their own destiny, quite irrespective of success, or "luck," or "strokes of Fortune,"—all which are edge tools and require the nicest handling to prevent them doing deadly harm to them to whose lot they fall. Also, that most of the sorrows and miseries of life men make for themselves by their moral cowardice and bad temper. These seem trite maxims; but the working out in the story before us gives them to the reader in all the brightness of old lamps newly trimmed and lighted. The first chapter is very good, pathetic even, in its delineation of the almost successful man, who strives hard and only just fails. The successful rival, Bertram, with his flush of triumph—Harcourt with his brilliant, crisp worldliness before he grows old, selfish, and enamelled in self-interest, are all good. The elder Bertram is little more than a sketch, and not unlike many other misers we have met with. Sir Lionel, his brother, the Oriental diplomatist, is clearly drawn, but we have met his type also before now. Arthur Wilkinson is our favourite: he is so human in his strength and his weakness, so good and gentle, yet manly, even when he provokes us the most. Of course he is not worthy the love of such a woman as Adela Gauntlett, and no lady-reader will or can be expected to forgive him for his hesitating, procrastinating behaviour to her. As for the excuse of filial duty, it entirely fails, for the reader, whether male or female, will cordially hate the old lady, and

it was not the part of a good son to betray her into such well-merited fate. If Arthur Vincent had done his duty, his mother would have done hers; but, as things were managed, they only go to prove that even a tender mother put in the *wrong* place ceases to be a blessing, and hinders much good. Here we would remark, that when people, instead of being content to be simply good and to fulfil their natural duty, insist on being better than good and superhuman, they become inhuman. Works of supererogation are rarely safe. It is hard enough "to endure to the end," even in the common road of duty; those who take up difficulties not laid in their way are pretty sure to grow tired and cross, and to cause much more suffering to other people than they have saved them. Mrs. Vincent and her complacent assumption of being "a clergywoman" is amusing, in spite of the aggravation she will cause the sympathetic reader. There is a great deal too much about Oriental scenes. Mr. Trollope uses his traveller's journal too lavishly; it disturbs the reader's enjoyment of the story; it is fatiguing to be obliged to travel when one wants to remain at home, and a reader generally turns sulky if he is called upon to go further than Paris, or Brussels at the utmost,—to be taken to the East twice in one novel, passes permission with the most patient reader, a mythic personage rarely met with now. We recommend 'The Bertrams' to our readers; they will appreciate our delicacy in not forestalling their interest by giving them any hint of the story that awaits them, and which, they may accept our word for it, they will find deeply interesting. As a specimen of the style, we give the following digression, which in these days of the penny-post, deserves to be printed in letters of gold, if such typography would give it greater emphasis:—"An angry letter, especially if the writer be well loved, is so much fiercer than any angry speech, so much more unendurable! There the words remain scorching—not to be explained away, not to be atoned for by a kiss—not to be softened down by the word of love that may follow so quickly upon spoken anger. Heaven defend me from angry letters! they should never be written except to school-boys or men at college, and not often to them, if they be any way tender-hearted; this at least should be a rule through the letter-writing world: that no angry letter be posted till four-and-twenty hours shall have elapsed since it was written. We all know how absurd is that other rule, that of saying the alphabet when you are angry. Trash! Sit down and write your letter; write it with all the venom in your power; spit out your spleen at the fullest; 't will do you good: you think you have been injured; say all that you can say with all your poisoned eloquence, and gratify yourself by reading it while your temper is still hot. Then put it in your desk; and, as a matter of course, burn it before breakfast the following morning. Believe me, that you will then have a double gratification."

*Milly Warrener: a Tale of Country Life.* By the Author of 'Two Martyr Stories.' (Newby.)—"Milly Warrener" is a pleasant, unpretending story; it contains few incidents and no adventures: it is only a life-like story of a young country girl more refined than her station. There are little incidental sketches of country characters, which are clever and spirited; the old deaf woman with her romance of "the people in the wall" seems like a fact. Tom Watson, the rustic lover, is very good, and the reader is made to see and feel that, however unwise, it was only too natural that poor Milly should take him for her hero. The scene of the Country Fair and the description of the wild-beast show are especially good.

*Temptation and Atonement.* By Mrs. Gore. (Knight & Son.)—A reprint of a clever tale; though not a very natural one;—but Mrs. Gore is skilful in her craft, and there is a workman-like style about all she puts out of her hand. The story, though little more than a sketch, is, as many readers already know, interesting,—that cardinal virtue in all works of fiction.

*Mildred Norman, the Nazarene.* By a Working Man. (Longman & Co.)—We have in this volume a touching religious story, written for the comfort and benefit of the humblest poor—the poor who

live on the borders of crime, and who, ever and anon, see some of their number entering through heavy gates into penal captivity. It has a generous Christian tone, and contains strongly-lighted pictures of London soiled and tattered life.

*Washington Grange: an Autobiography.* By William Pickersgill. (J. Blackwood.)—The story of the life of a self-made man can hardly be told with any semblance of probability and the reader refuse to follow it. Every one responds to a detail of struggles upward crowned with success. So, too, the well-known narrative of shipwrecked men cast on a desert island, and their expedients to purvey food, fire and shelter, can hardly be spoiled, let it be narrated for the twenty-thousandth time. But Mr. Pickersgill can only be said to have indifferently succeeded in his new treatment of a familiar subject. His hero is not preternaturally wise, however, and that is a point in his favour; neither are the hero's employers, first a grasping manufacturer,—afterwards, a hypocritical impostor,—so preternaturally wicked as other such oppressors of the poor whom we have heretofore met in fiction. Mr. Pickersgill, however, is untrue to the conception and purpose of his story, by introducing the old-fashioned incident of a mysterious parentage, and an unexpected fortune, which arrive at the precise moment when they are the most needed. Enough is said to give the reader an idea of the nature of 'Washington Grange,' which, among tales on its argument, can only rank with the second rates.

## OUR LIBRARY TABLE.

*David and Samuel; with other Poems, Original and Translated.* By John Robertson. (Seeley & Co.)—Although the principal poems in this volume are, as the author acknowledges them to be, "homeliest bread-and-butter," in the historic sketches and miscellaneous poems we have composition of a more satisfactory kind. Why should Mr. Robertson turn a chapter of the Book of Samuel into blank verse, or "tag" David's Psalms and the Te Deum, when he is able to do better? Has he not a feeling for the "breeze-swept, bird-swept blue," for the laugh of children, and the soft flow of the grassy earth? Nay, cannot he fill in an historic feature, as in 'The Prince of Orange in 1672'!—

Prepare then for departure, citizens;  
And for the little space that yet remains,  
Make much of home and of your fatherland;  
Visit your fathers' graves, take note of all  
The furniture of your ancestral homes,  
And let your hearts take the impression off  
To furnish dreams beside the Southern sea;  
Fetch home at once your children from the school,  
And in the garden turn them loose to play,  
Nor let them want for marbles, hoops, and balls,  
That in their old age they may tell their boys  
Their home in the cold North was not unswart.  
If any skilful painter be among you,  
At some resplendent noontide let him sit,  
And paint the busiest street in Amsterdam;  
Nor let him slur one stain upon a brick,  
Nor smoke-dulled slip of greenery in a window;  
And every old cathedral let him paint,  
The columns ranged as in some grove of pines,  
And windows richer than the sunset clouds,  
Wherein the Christ for centuries has smiled,  
And rich-robed haloed saints regarded Him;  
The Colleges of Leyden and Utrecht,  
The solemn libraries, with portraits hung  
Of Gerard and a Kempis, let him paint,  
And let him paint the Liberator's grave:  
The artist that preserves our Holland for us  
Shall be much honoured in our Southern home.  
So, bearing with us all that can be moved,  
We will weigh anchor to the sound of psalms,  
And winds from heaven shall waft us to the west.

—'The Octogenarian Poet' will please those who remember the lines Goethe wrote with a pencil in the garden-house at Immenau:—

The evening thickens—it is late;  
Wait, wait;  
The softening sun is in the west;  
Wait, wait a little,  
And thou shalt be at rest.  
Thine early friends have bowed to fate—  
Wait, wait;  
The homely souls that loved thee best;  
Wait, wait a little,  
Thou, too, shalt be at rest.  
Thy mother saith thou comest late!—  
Wait, wait;  
Old man, thou longest for her breast:  
Wait, wait a little,  
Thou soon shalt be at rest.



Thy friends are gone that came more late—

Wait, wait;

The minds that understood thee best:

Wait, wait a little,

Thou, too, shalt be at rest.

Thy Schiller saith thou comest late!—

Wait, wait;

New friends are well, old friends are best:

Wait, wait a little,

Thou, too, shalt be at rest.

New names are named of wise and great—

Wait, wait;

For thee to quit the stage is best:

Wait, wait a little,

And thou shalt be at rest.

There thou shalt see the wise and great—

Wait, wait;

There newest shall not pass for best:

Wait, wait a little,

And thou shalt be at rest.

Earth gave thee comfort in thy state—

Wait, wait;

And comfortably on her breast—

Wait, wait a little—

Thou soon shalt be at rest.

—We are bound to say that Mr. Robertson writes "English like a gentleman;" and whatever else they may lack, his poems contain not only—

Words fit for girls to understand,  
But fit for men to utter.

*Lucknow; and other Poems.* By J. H. Sharman. (Hamilton, Adams & Co.)—Evidently a work of enthusiasm. The writer had been fired by tales of the great-hearted Lucknow garrison, and was moved to arrange in rhymes the brilliant eulogies of journalists at home and correspondents abroad. The diction is good, and the swell of the poems is well sustained.

*Caffres and Caffre Missions.* By the Rev. H. Calderwood. (Nisbet & Co.)—This is the work of a sensible as well as a good man. Mr. Calderwood's experience in Caffraria, where he lived first as missionary then as civil commissioner, leads him to the opinion that an industrial education is of no less importance in civilizing a rude people than an education expressly religious. Missionary carpenters, masons and blacksmiths are intelligible to Fingoe and Caffre apprehension, and Mr. Calderwood wisely thinks if the Caffres are to be improved at all, they must be improved as the American Indians are being improved, that is, on their own lands and by means of themselves. Much of our author's influence with the barbarians of the Cape was owing to his industrial and practical superiority. "Sitting," he says, "perhaps upon the wall-plate of a small pole-house I was erecting, or even upon its ridge, according to circumstances, with my coat off, a hammer in my hand and a quantity of nails in a leathern apron before me, I have there preached the Gospel with as much freedom, uncton and comfort, as I could have done in a pulpit with gown and bands." Evangelizing of this sort, or lessons in wattle-and-daub architecture, may seem, as one of Mr. Calderwood's friends expressed it, "rather queer work" for a missionary, and queerer still for a civil commissioner,—yet, if either missionary or commissioner is to be useful where he is, and really helpful, he will do as our author did, and "not always stand on the dignities of spoiling the colour of his coat, or even sometimes the colour or softness of his hands."

*Recollections of a Visit to the United States and British Provinces of North America in the Years 1847, 1848 and 1849.* By Robert Playfair, Esq. (Edinburgh, Constable & Co.)—Mr. Playfair's Recollections, though cheerful, are not of a character to warrant publication. Among a circle of friends it may be pleasant enough to tell what occurred to the author when he visited the United States ten years ago,—how admirable, for instance, was the line of packet-ships plying between Havre and New York,—how convenient the hotels,—how satisfactory, though indiscriminate, the deference paid to ladies. The author's reminiscences of politics, books, Mr. Cooper's last novel, the wisdom of Lord Elgin, &c., although ingenious and true, are, after ten years, slightly, though only slightly, old.

*The Literary and Educational Year-Book for 1859.* (Kent & Co.)—To the class for the use of which it is designed, this year-book will be valuable. In future issues errors may be corrected

and additions made; but as it stands the compilation has been very carefully developed. It contains a list of books, English, American, and foreign, published from November, 1857, to November, 1858, with new editions and reduced re-issues, engravings, and maps, a catalogue of lecturers, newspapers in town, country, and colonies, and publishers. After these come records of the Oxford Middle-Class Examinations, and the Society of Arts Proceedings. The 'Year-Book' is also the directory of London penny reading-rooms, the dictionary of Universities, Colleges, and public schools; it supplies an account of Learned and Scientific Societies and Societies of Art. All Mechanics' Institutes find themselves indicated in it. In a word, it is a very full and careful compendium of whatever should be comprised in a practical literary and educational annual. We trust that its success may be such as will induce the proprietors to improve it year by year until it acquires a standard reputation.

*British Archaeology, its Progress and Demands.* By A. H. Rhind. (J. R. Smith.)—The larger half of this slender volume is a reprint of an essay which we have already noticed [see *Ath.* No. 1452]. The remainder consists of a dissertation on the Law of Treasure Trove, and how it can be adapted to accomplish useful results. After considering the working of the established regulations in various ways, and imparting to his readers an explanation of the system of relic-preservation adopted in Denmark, where the well-known archaeologists MM. Thomsen and Worsaae are especially vigilant, Mr. Rhind proceeds to enunciate his own measures to obviate difficulty and to improve the Scottish law on these points. Procurators-Fiscal are to instil into the rural police a habitual vigilance for antiquities and findings, as well as for crimes and concealment. Whatever is found shall be immediately transmitted to the Queen's Remembrancer, and the finders shall in cases of precious metal be paid, at the least, the bullion value, and by way of inducement to acts of voluntary surrender, persons coming forward of their own accord and tendering what they have found should be always amply rewarded. Liberal compensation and promptitude seem to be the chief desiderata. It is even proposed to reward some of the finders with gratuities when the materials are common, but possess an archaeological value. Such an appreciation of circumstances is not often to be looked for in the rural districts; but the widely diffused local vigilance of the Danes, French and Germans, might well induce us to be a little more active with the surface of our own soil.

We have received Part I. of *Constructive Geography; being a Series of Exercises by which a Child may effectually learn Geography, and to draw Maps of all Countries*, by George White (Houlston & Wright).—The Messrs. Owen have published *A Technical Chronology of the Sovereigns of England since the Conquest, upon a New Principle*, which is extremely simple and easily remembered.—Of miscellaneous works we may mention *The Transactions of the Tyne-side Naturalists' Field Club*, Vol. IV. Part I. (Dods-worth).—*The Fifteenth Annual Report of the Sheffield School of Art, in connexion with the Government Department of Science and Art* (Leader).—*The Thirty-fourth Annual Report of the Directors of the Liverpool Institute* (Marples).—*Addresses delivered at Meetings of the Senate of the Queen's University in Ireland, to confer Degrees on Students of the Queen's Colleges of Belfast, Cork and Galway*, by the Right Hon. M. Brady (Hodges, Smith & Co.).—We have a *Defence of the British School of Medal Engraving*, by K. Sainthill, printed at the request of the Cork Curvian Society (Crowe).—and the First Part of *Glenny's Culture of Flowers*, which is devoted to the cultivation, properties and management of the rose (Houlston & Wright).

*Plain Sermons* preached by the Rev. G. Cowan at Archbishop Tenison's Chapel (Skeffington).—*A Sermon in Behalf of the Birmingham Discharged Prisoners' Aid Society*, by the Rev. J. T. Burt (Longmans).—The Rev. A. K. Grant has published a sermon, preached for the benefit of the Ashford National Schools, the subject being *The Education of the Poor a Blessing, not an Injury to the Nation* (Macmillan),—with which we may class *Twelve*

*Sunday Lectures to Working Men, delivered at Warrington*, by Alexander Mackie, which are certainly written in the plainest of language.—The Rev. F. A. Dawson asks, *May a Man Marry his Deceased Wife's Sister?* (J. H. & J. Parker) and produces negatives from Scripture in support of his view,—and the Rev. M. A. Tierney has written a *Reply to Cardinal Wiseman's Letter to His Chapter*, to which is prefixed the letter to "The Rambler," which is the subject of his Eminence's strictures.

## LIST OF NEW BOOKS.

Anna, or Life of a Daughter at Home, new ed. 8vo. 3s. 6d. cl.  
Arnold's (Thos. D.D.) Life, by Worboise, cr. 8vo. 3s. 6d. cl.  
Barker on the Hygienic Management of Infants, 8vo. 5s. cl.  
Beaven's Help to Catechizing, new ed. 18mo. 2s. cl.  
Beecher's Life Thoughts, Second Series, 8vo. 2s. 6d. cl.  
Bennett's Clinical Lectures, 3rd ed. 8vo. 30s. cl.  
Cavert's Autobiography, ed. by Strickland, post 8vo. 2s. cl.  
Chevreul's Laws of Contrast of Colour, tr. by Spanton, n. ed. illust. 5s.  
Constable's Diana, Sonnets, &c., ed. by Elliot and Park, 6s. cl.  
Constitutional Reform—the Ministerial Measure, 18mo. 2s. cl.  
Crawley's Chess, its Theory and Practice, 18mo. 2s. 6d. cl.  
Crowquill's Fairy Tales. Red Cap, 1s. 6d.; Two Sparrows, 1s. 6d.  
Darling's Cyclopædia Bibliographica, 4to. 5s. cl.  
Dassett's Popular Tales from the Norse, 2nd ed. cr. 8vo. 10s. 6d. cl.  
Davis's Songs for the Suffering, 8vo. 4s. 6d. cl.  
Parson's Eric, or Little by Little, 3rd ed. cr. 8vo. 6s. 6d. cl.  
Forbes's Occasional Papers on the Theory of Glaciers, 8vo. 10s. 6d. cl.  
Giles's Keys to the Classics, Cicero's Orations, 18mo. 2s. 6d. ed.  
Gore's Romance of Real Life, 8vo. 2s. 6d.  
Grant's Holywood Hall, a Tale of 1715, cr. 8vo. 5s. cl.  
Hudson's Directions for Making Wills, new ed. 8vo. 2s. 6d. bds.  
Instructive Picture-Book, Animals, by White, 3rd ed. folio, 10s. 6d.  
Johnson's (Dr.) Life by Boswell, illus. in 4 vols. 4s. cr. 8vo. 3s. 6d.  
Kinsley's Good News of God, Sermons, 8vo. 6s. cl.  
Lectures at Young Men's Christ. Assoc. in Exeter Hall, 1858-9, 4s.  
Lifes's Forebodings, a Novel, 3 vols. cr. 8vo. 3s. 6d. cl.  
Mamma's Lessons, 12th ed. 18mo. 2s. 6d. cl.  
Mercantile Navy List, 1859, edited by Brown, 7s. 6d. cl.  
Moore's Diseases of Animals, Homœopathic Treatment, 2s. 6d. cl.  
Moore's Lectures to Working Men, New Series, Vol. 2, 12mo. 1s.  
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Parlour Library, 'Sherwood's De Chateau,' 2s. 6d.  
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Wood's Sketches and Anecdotes of Animal Life, 5th ed. 3s. 6d.  
Wratalslaw's Barabbas, The Scapgoat, and Other Sermons, 3s. 6d.

[ADVERTISEMENT.]—CASSELL'S POPULAR NATURAL HISTORY.—With Part I., price Sixpence, will be presented a large and beautiful Engraving, measuring 21 inches by 10, representing the hunting of wild animals in Africa. Cassell's 'Popular Natural History' is printed on fine paper, imperial octavo, magnificently illustrated. The text, whilst scientifically correct, is written in harmony with the title, and consists of popular descriptions of the haunts and habits of animals, with anecdotes of adventures, hunting scenes, hair-breadth 'scapes, &c.; the whole forming a most instructive, and, at the same time, a highly entertaining work. Cassell's 'Popular Natural History,' whilst thus beautiful and interesting, is, at the same time, the cheapest ever published. Part I. is now ready, and may be obtained of all book-sellers. A copy will be forwarded on the receipt of seven postage stamps.—London: CASSELL, PETER & GALPIN, La Belle Sauvage Yard, Ludgate Hill, E.C.

## THE ROYAL ACADEMY.

IN a recent debate in the House of Lords with reference to the contemplated removal of the Royal Academy from Trafalgar Square, Lord Lyndhurst, after alluding to the origin of that institution, its laws, the general system of its management, the use of the rooms they now enjoy at the public expense, stated that the Government proposed to make a grant, in fee simple, of part of the site of Burlington House to the Royal Academy. His Lordship added, the Academicians feared if they accepted this offer, unless they gave an equivalent for it, "they might be called upon from time to time by the House of Commons to make returns, and to be examined": that "their object is, and always has been, to remain solely under the control and supervision of the Crown, and therefore what they now propose is this,—they will accept the grant upon the condition that they, on their part, shall be allowed to expend an amount, equal to the value of the site, in the construction of buildings necessary for the Academy, to be permanently applied for the purposes of Art. Thus the grant of the nation will be paid for by that equivalent, because both the land and the buildings upon it are to be devoted in perpetuity to a great public object. I think if this kind of agreement can be carried out it will not affect the position of the Royal Academy, and they will remain as before under the immediate supervision, control and government of Her Majesty." His Lordship con-

cluded by stating, that as regarded the conduct and management of the Academy he "could say nothing but what would redound to the credit of that body." Lord Derby upon this occasion said, that if the Government "should comply with the wishes of the Royal Academy, we should be allowing them a space of ground of the value of 70,000*l*." Lord Montague very properly pointed out that the rooms originally occupied by the Academy were public property, and consequently could not be granted by the Crown, and that "nothing could, in his opinion, tend more strongly to defeat the objects of the negotiations which were now in progress than that the Academicians should endeavour to place themselves beyond the scope of Parliamentary examination and inquiry." In the hope of obtaining that Parliamentary inquiry we bring this subject before our readers. The real question at issue between the Academy and the public is not this grant of 70,000*l*. (which they appear to be so coy about accepting), but whether the Academicians are to retain possession of the absolute and despotic power they now possess in England over the professional fame and fortune of the whole body of artists, native and foreign, who are not members of the Academy. That is the real question to be decided. Not an allusion is made to it in the debate we have noticed. It seems to have been taken for granted that peace reigns between the Academicians and the public. The labours of a Select Committee of the House of Commons in 1835 and 1836,—the protests of many eminent artists,—and the lively recollections of the press, appear to have been forgotten.

That our readers may understand the true bearings of this question it is requisite very briefly to notice the origin and management of the Royal Academy. The first public Exhibition of British Artists took place in 1760, at the Society of Arts, for the purpose of raising a fund towards the support of those artists whose age and infirmities prevented them from continuing their professional avocations.

The success of that Exhibition led to the formation of two Societies of Artists, combining the double object of founding schools of instruction, and raising funds for the aged and necessitous of their profession. They had their separate Exhibitions; and in 1765 one of these Societies was incorporated by Charter of George the Third. Dissensions arose in this Society in consequence of some three or four of its leading members desiring to retain their offices in violation of the rules. Prevented in their object, they retired from the Society, and having gained the ear of the King persuaded him (without inquiry into the conduct of the Associated Artists he had so recently chartered) to become a party to a new Artistic Institution. The King took a personal interest in the scheme, and was particularly anxious that the whole design should be kept a profound secret. Secret it remained until His Majesty accidentally disclosed it by saying of a picture of West's, "It must go to my Exhibition." Two days afterwards, that is, on the 20th of December 1763, the Royal Academy was founded. Its "code of laws was prepared under the immediate superintendence of the King, and he himself devoted a considerable portion of time to their consideration. Many alterations were proposed, but at last the code was complete, and it was handed over, under the sign manual, to the Royal Academy; so that the Royal Academy exists not as a private assemblage of individuals, but as an establishment under Royal authority, and under the sign manual." So said Lord Lyndhurst, on behalf of the Royal Academy, in his speech to which we have alluded, and it is important to bear in mind this admission, that the Academy is not a private institution.

In a few days we shall publish the code of laws of the Academy. In the mean time it will be sufficient for our purpose to state that they include the following (amongst other) provisions:—The Academy is to consist of forty Academicians, twenty Associates, and six Associate Engravers. They are all to be resident in Great Britain, and must not be members of any other society of artists established in London. Vacancies amongst the Associates are to be filled up by election from

amongst the exhibitors "in the Royal Exhibition, in which all artists of distinguished merit shall be permitted to exhibit their works."

The Associates are to have "every advantage enjoyed by the Academicians, excepting that of having a voice in the deliberations, or any share in the government of the Academy," which is reserved exclusively to the Academicians.

Vacancies amongst the Academicians are only to be filled up by election from amongst the Associates. The Academicians are alone invested with the power of electing both the Associates and the Members of their own body. The diploma or grant of the honour of A.R.A. is made by the President and Secretary; but an R.A., when elected, must afterwards be approved by the King, who is then to grant the diploma under his sign manual.

For the government of the Academy there are to be annually elected from amongst the Academicians a President, and eight others who are to form the "Council," and "have the entire direction and management of all the business of the Society" during their year of office. The Secretary, Keeper, Librarian, Treasurer, and Professors are all to be Academicians: all except the Treasurer are to "continue in office during the King's pleasure." The laws also enact, that "all business relative to the Royal Academy, which is to be laid before His Majesty after it has been settled by the Council in the usual form, shall be presented to the King by the President, attended either by the Secretary or Treasurer, as the nature of the business may require, and they shall make report to the Council of His Majesty's pleasure thereon." Thus while investing the forty Academicians with absolute and despotic power over the professional fame and fortune of their non-academical brethren, the King reserved similar power to himself over the Academicians. The frame of these laws affords a curious instance of the well-known absolute tendencies of George the Third, and of his desire to avoid the interference of any of his ministers.

The Incorporated Society immediately saw the danger to which they were exposed by the foundation of the Royal Academy, and applied to the King for protection. He told them he did not mean to encourage one set of men more than another; that having extended his favour to their Society by Royal Charter, he had also encouraged the new petitioners, and that the Society might rest assured his royal favour should be equally extended to both; but with his usual sincerity the King gave "my Exhibition" the whole weight of his influence and patronage, including the gratuitous use of a noble suite of rooms at Somerset House. The result was of course inevitable: the Incorporated Society was very speedily ruined, and some years afterwards its last surviving member, driven by his age and privations to seek assistance from the Council of the Academy, surrendered into their hands the charter and other documents of their ancient rival.

Upon another occasion we shall make some observations upon other portions of the laws of the Royal Academy, and especially as to the disposal of the vast sums they have received from their annual Exhibition. At present, we content ourselves with remarking, that Lord Lyndhurst, in his speech, admitted that the average income of the Academy Exhibitions, during the ten years, has amounted to 7,000*l*., and it is very generally understood that their funded property is about 200,000*l*., besides their reversionary interest of some 70,000*l*., under the late Sir Francis Chantrey's will.

Lord Lyndhurst having openly avowed, as we have stated, that the object of the Academy is to avoid any investigation of their accounts or proceedings by the House of Commons, the question arises, whether that powerful branch of the legislature will obliterate its constitutional right. Burlington House, we believe, belongs to the nation, not to the Crown. It was paid for with public money, and stands appropriated to public objects. The Royal Academy refuses to take the position and responsibilities of a public body. Will the House of Commons—under such circumstances—allow its powers to be ignored by the Academy, when it may

be said that about 150,000*l*. of its savings have arisen from the use of those rooms which, for ninety years have been allowed them at the public expense; or will the Academicians be again compelled to submit to the authority of the House as they did by making Returns in 1834?

Looking at these Returns, and the evidence given by certain Academicians before a Select Committee of the House of Commons on Arts and Manufactures in 1835-36, we can readily understand why the Academy now desires to avoid further disclosures, especially at the present time. They have not forgotten the lesson of secrecy, and the policy of their royal founder. Such secrecy and policy on the part of the Academy, we venture to think, is most pernicious to all the best interests of British Art, and its professors, not being Academicians; and, therefore, we advocate a full inquiry by a Select Committee of the House of Commons into the present state of the laws and rules of the Royal Academy.

In the evidence of Sir M. A. Shee printed with the Report made by the Select Committee, to which we have alluded, he says (p. 162, a. 1834), "I consider the Royal Academy itself a trust for the benefit of the Fine Arts, since they [the Academicians] were appointed by the King for the purpose of cultivating and improving those Arts." Again (at p. 164, a. 2004) he says, "The man who is made a Royal Academician is pointed out, and justly so, for his talent to the public as a distinguished artist. The diploma tells him that he is selected for particular skill and pre-eminence in his profession." Sir Martin might have added, that the Sovereign's Diploma of R.A. (which is granted as of course upon election by the Academicians) contains a grant to him of "all the emoluments" of the Academy, according to the tenor of its institution, and proceeds, "as we are firmly persuaded you will upon every occasion exert yourself in support of the honour, interest and dignity of the said establishment, and that you will faithfully and assiduously discharge the duties of the several offices to which you shall be nominated." As to the arrangement of the pictures at the Academy Exhibition, Sir Martin (p. 164, a. 1998) admits that the members of that institution, "most certainly," have an advantage over all other artists; and says, "it would be a most extraordinary institution if there were no advantages to be derived from it." In short, although the Academy is a public "Trust," it is to be construed and administered as a Trust for the benefit of its self-elected members!

The Report of 1836 contains the following passage, with which we must for the present conclude:—"It is true that the Academy may be compelled to quit the National Gallery whenever public convenience requires their removal; but the great body of non-academical artists contend that a Society which possesses not only this but many other public advantages, ought to be responsible to those who contribute to their Exhibitions, and whose interests they are supposed to represent. A strong feeling pervades artists generally on this subject. They are uneasy under the ambiguous, half-public, half-private character of the Academy; and they suggest that it should either stand in the simple position of a private Institution, or if it really represents the artists of Great Britain, that it should be responsible to and eligible by them." In this direction a great reform is needed; and unless this reform is made by the Forty, we cannot imagine the House of Commons making them a present of 70,000*l*. worth of land.

#### MONUMENT TO HUNTER.

March 23.

THE attention of, at least, the medical part of the public has been drawn towards the likelihood of a Monument being erected in Westminster Abbey to the memory of John Hunter. That the appeal for support will be responded to is certain. It is, however, equally certain that such appeals are not always made in the manner most beneficial for Art. I should be glad to be allowed to enlarge upon this subject: considering it from two points of view.

First, in respect to the Subscribers.—Strange as



it may appear, it is safe to say that, seven out of ten of those who lend their support to *post-mortem* memorials are unable to state, with any thing like accuracy, their motives or their object. Some few just wish to "do honour to the memory of —" i.e., the individual whose claims are under notice. Some few, I say, do this purely and simply; and, when they do so, their formula is the one aforesaid. Some few, on the contrary, without feeling very strongly about the deceased, subscribe their share and lend their influence for the sake of encouraging the Art most likely to be called into requisition. Sometimes this is the sculptor's: sometimes the painter's: sometimes the architect's: sometimes the window-maker's. The majority, however, may be supposed to give, in every guinea, so much towards the *honour of the memory*, and so much towards the *encouragement of the art*; the mixture of motive being a matter which is rarely analyzed, and the ratio which the two subsidies bear to each other being unascertained, uninvestigated, uncared for,—at least, at the time when the names are placed on the subscription-list.

In a later stage of the proceedings this difference becomes of more importance. When the monument itself has to be considered, or the artist to be selected, the two principles come into opposition; and it is clear that the strength of one is in the inverse ratio to that of the other. If the honour-and-glory sentiment preponderate, the artist's remuneration will be unremunerative; the competitive principle will be abused; and the art will be starved accordingly. Meanwhile the job element will be at its *minimum*. The patronage principle, on the other hand, reverses all this: the job element it develops to perfection; the artist it pampers; the object of the memorial it overlooks. I do not say, that even in its extreme form, it may not give a good result, in the shape of a noble memorial. I only say that, in the ordinary course of things, the result is unduly and wastefully expensive. *Vice versa*, the result of the opposite principle may be also good. It will be obtained, however, at the expense of the producer. In the first case the subscriber; in the second, the artist is over-charged.

Subscribers, then, act wisely in proportion as they define the principle on which they subscribe. The patron of Art who entrusts his subscription to a committee of honour-to-the-memory-at-any-price enthusiasts throws away his money.

I now consider the chief points connected with the selection of the artist. It is clear that the men of business who (as a general rule) are the fittest for raising the necessary ways and means are not always the best judges of Art and artists. Neither is a numerous body of subscribers the most manageable sort of executive. Let, then, a Committee of Selection be separated from the body of subscribers, or (if the subscribers be already represented by a Committee of General Management) let the two Committees be separate. There is nothing difficult here. At the same time the matter must not be mistaken for an over-easy one. The chief questions connected with it are the following:—(1.) *Who* should appoint the Committee of Selection? (2.) *When* should it be selected? (3.) *What* are its functions? (4.) *Who* defines them? The first and last of these questions may be taken together. The Committee of General Management may safely and advantageously be entrusted to name a Committee of Selection, the special duty of this Committee of Selection having been previously determined by the subscribers at large. It is because the subscribers should have a voice in this matter, that the remarks with which I began are not only relevant, but important. I may add, too, that there are three points which particularly call for their opinion:—1. The nature of the monument. 2. The sum it should cost. 3. The affirmation, or denial, of the principle of competition. No committee of either men or angels should be left to their own devices in these matters. Neither should there be ambiguity, or the possibility of ambiguity, in their instructions.

The second and third questions are, perhaps, best illustrated by an example. When the subscription for the statue of Sir Isaac Newton, lately set up in Grantham, was in progress, the promoters,

after having collected nearly all the necessary funds, called a meeting of the subscribers—which was fairly, though not numerously, attended. At this meeting it was resolved that when the subscriptions should amount to —, the Committees of Management (there were two, one for London and one for Grantham) should each name two members of a Committee of Selection, who, four in all, should be empowered to add a fifth, and who should, on their own responsibility, name an artist to undertake the work—the nature of this as well as the sum it was to cost having been previously determined by the subscribers. We see from this that, whilst much is given to the two Committees, much is left to the subscribers. This being the case, it behoves them to have clear ideas of what they give their money to, and a clear mode of conveying their intentions to the committee.

I think, for instance, that it is the subscribers who should determine whether the principle of competition is to be adopted or rejected—the subscribers, and not the committee.

Whatever they determine should be expressed as a definite instruction.

For want of precision upon this point a proceeding like the following may be repeated.

On the part of the subscribers to the Newton monument the feeling was adverse to competition: so adverse that, it was assumed, as a matter of course, that the Committee of Selection required no particular instructions. The same was the feeling of, at least, the London Committee of Management. I am troubling you with these details because, having had the honour of acting as Secretary to that branch, I speak with some knowledge of the working of the adopted plan, and because the blunder of not introducing an express prohibition of the principle of competition in the resolution by which the Committee of Management was authorized to form a Committee of Selection was a blunder of my own making.

A Committee, then, of five was named; a Committee which, through the inadvertent omission of any restraining clause, was free to either apply or ignore the principle of competition. They applied it. They applied, after it had been made known to them that, if the commission were offered, any one of three sculptors (it is unnecessary to say more than that one was an Englishman, one a German, and one an Italian, each at the head of the Art of his country) would undertake it. It was held, however, that they should compete, if not against all the world, at least against one another. It was held that they should do this.

They retired from the field.

The rest of the story is known to the world at large. A noble statue adorns the town of Grantham; and I doubt whether a nobler would have stood in its place if the simple selection of one of the three great artists alluded to above had been preferred to the mode adopted by the Committee. It is, however, no proof of the merits of the competitive system. Whoever quotes it as such, should add that that system drove three sculptors out of the field.

Whoever, too, invokes it as a standing testimony to the honour of the memory of Newton should add that it has done little to encourage Art. The remuneration was sadly inadequate.

The monument, then, in question is the text to the present letter; the fact of the writer having been connected with it being his excuse for addressing it to your readers. To those who, in supporting a memorial think as much of the artist as of the hero, it is more particularly directed. They will do well in separating the Committee of Selection from the Committee of Management. But they will not do well if they do this purely and unconditionally.

If they leave too much to that portion of the managers who look exclusively to the honour-of-the-memory principle, they may starve Art.

As for the principle of competition, they may either adopt or oppose it. Whichever they do, let them see that the Committee of Selection does the same.

R. G. LATHAM.

#### OUR WEEKLY GOSSIP.

At a cost of 34,000*l.*, Capt. Fowke, of the Royal Engineers, proposes to transform the National Gallery into an edifice, striking in the elevation towards Charing Cross, commodious in the interiors. The plans and estimates have been laid before the Prince Consort and the Government, and, we believe we may add, have excited as much surprise by their beauty as by their economy. For 34,000*l.*, an eminent contractor undertakes alterations, which, as Capt. Fowke shows by measurements, are to yield us a palace worthy of the best site in London, if not in Europe, with a range of light and handsome rooms capable of walling three times our present national collection of pictures. The plan is, as regards the interior: 1. To raise the floor of that part of the building occupied by the present hall, to a level with that of the picture galleries.—2. To construct an entrance-hall under the floor thus raised.—3. To do away with the external steps, so that the visitor shall enter this hall on the level of the street under the present portico floor.—4. To enlarge the rooms in the wings, and to throw into them the present octagon rooms and adjoining passages.—5. To open up the lower rooms as exhibiting space for drawings. As regards the exterior Capt. Fowke proposes, 1. To add an attic storey over the centre, and a small portion in front of the recessed part of the wings so as to make an unbroken front to each wing.—2. To remove the dome and cupolas; and the small secondary four-columned porticoes. The advantages to be gained by all these changes must be obvious. The whole of the top-lighted space will be utilized,—the lower floor will be made available for exhibition,—the means of access and of internal communication will be improved,—the entire picture space will be increased by one half, or to three times that now occupied by the National Gallery,—the space available for exhibiting drawings, &c. will be increased more than ten times,—the appearance of the building both externally and internally will be much improved. The plans show this to the eye in a fashion not to be conveyed in words. The front elevation acquires a great simplicity and nobleness. We are especially thankful for the removal of the pepper-box domes. To crown the economy, Capt. Fowke assures the public that "the whole alteration can be completed within six months, and without moving a single picture out of the building, or closing the National Gallery to the public for a single day."

The vacancy in the trust of the British Museum caused by the death of Mr. Hallam has been filled up by the election of Mr. Grote, the historian of Greece. Another vacancy, that of Royal Trustee, which has been left open since the death of the late Duke of Cambridge, has also been supplied. The nomination of the Royal Trustee is vested in the Crown, and Her Majesty has been pleased to appoint Dr. Cureton to this important office. By this selection the Queen has shown her desire to recognize the merits of a man of distinguished learning and ability, and at the same time her anxiety to consult the best interests of the institution. Dr. Cureton was for many years one of the officers of the British Museum; and this circumstance gives a peculiar grace and fitness to the appointment, and has doubtless influenced Her Majesty in her selection.

The Earl of Shrewsbury and Talbot will preside at the forthcoming anniversary of the Printers' Pension Society.

Mr. W. F. Donkin wishes to say, in contradiction of reports which a few days ago were current in Oxford and London, that he is not one of the candidates for the office of Radcliffe Observer.

Among the new periodicals which the present month has brought into existence, are *Bentley's Quarterly Review*, *Kingston's Magazine for Boys*, and *The Universal Review*. For each of these ventures on public favour we have a kindly feeling. *Bentley's Quarterly Review* interests us by its courage, scholarship and gentlemanly tone. In politics, as in literature, it seems to seek a middle way, avoiding paradox on one side, common-place on the other. It pronounces its moderate opinions





## SCIENCE

## SOCIETIES.

ROYAL.—March 17.—Sir B. Brodie, Bart., President, in the chair.—The following papers were read:—'On the Action of Carbonic Oxide on Sodium-Alcohol,' by J. A. Wanklyn, Esq.—Postscript to a paper 'On the Deflection of the Plumb-line in India, caused by the Attraction of the Himalayan Mountains,' by Archdeacon Pratt.

ASIATIC.—March 19.—Col. Sykes, M.P., President, in the chair.—The Director, Prof. H. H. Wilson, read a communication from Raja Radhakant Deb, a well-known native gentleman and Sanscrit scholar of Calcutta, in which he questions the accuracy of the conclusions drawn by the Professor of the erroneous reading of the text of the Rig-Veda, hitherto cited as the authority for the burning of widows. The Raja opposes to this, the authority of a portion of another Veda, the Taithirya Samhita, or what is usually known as the Black Yajush, quoting two verses which contain the address of a widow to the Fire, praying for courage to support the ordeal she is about to undergo. He cites also passages from other works connected with the Vedas, containing directions for the ceremonial. With respect to the particular verse cited by Mr. Colebrooke, the reading of which was shown to be wrong by the Professor, he admits that, as far as that goes, the error exists, but that Mr. Colebrooke might have taken his version from some other Sakhi, branch, or school, as readings do vary in different branches. He maintains, also, that it does not relate to the actual ceremony, but to one that is held ten days after cremation, and that it has nothing, therefore, to do with the rite of *Sati*; it being the intention of all the authorities, and, according to the Raja, the practice of all respectable families, to give the widow, to the last moment, an opportunity of retracting, as although such retraction was blameable, the fault might be expiated. The Raja then pointed out the antiquity of the practice, as it is described in the Mahabharata, and noticed by classical writers, citing especially Boyse's Metrical Translation of 'Propertius de Uxoribus Indicis.' The Director observed, that he had never intended to deny that texts might be found in some of the Vedic authorities for the rite; his object was to show that the particular text which alone has been cited in its support had really prohibited it, and this Radhakant had not been able to invalidate. With respect, also, to the authority on which the Raja mainly relied, he looked upon it as at least questionable. It was not the text of the Black Yajur Veda itself, but of the Narayaniya Upanishad, a supplementary portion of that Veda, the genuineness of which was questioned by the great commentator of the Vedas, Madhava Acharya,—an observation which was confirmed by the remarks of Prof. Goldstücker at the meeting.—O. De Beauvoir Priaux, Esq., concluded the reading of a paper 'On the Indian Travels of Apollonius of Tyana.' In this paper, Mr. Priaux gave a condensed version of the account published by Philostratus, about 200 A.D., of Apollonius's journey.

SOCIETY OF ANTIQUARIES.—March 17.—O. Morgan, Esq. V.P. in the chair.—Mr. C. Gregory exhibited a coin of Postumus, found near Wells,—Mr. Clutterbuck two bronze spear-heads, and a fragment of an early Christian inscription brought by him from Carthage,—Mr. Llewellyn three ancient British urns found near Swansea.—The Director enameled objects found in Rome,—Mr. G. Roots a group of a schoolmaster and his pupils, the work of the fifteenth century.—Dr. Beke communicated remarks on the pedigree of the family of Mayne.—Mr. Walford contributed remarks on a grant of an Advowson of a Chantry to a Guild in the reign of Henry the Sixth.—A note was read from Mr. E. Waterton 'On the Annulus Piscatoris, or "Fisherman's Ring," as used by the Popes.'

ZOOLOGICAL.—March 22.—Dr. Gray, V.P., in the chair.—Mr. Gould exhibited and described two new species of birds, one belonging to the family Cuculidæ, the other to the Coturnicæ.

These birds are very remarkable as forming probably the smallest species of the groups to which they respectively pertain.—For the cuckoo which was killed at Port Essington on the north coast of Australia, Mr. Gould proposed the name of *Chrysococcyx minutillus*; and the quail, which belongs to the genus *Excalfatoria* of Bonaparte, he characterized as *Excalfatoria minima*.—Mr. S. Stevens read an extract from a letter received by him from Mr. A. R. Wallace, dated Batchian, Moluccas, October 29, 1858, in which Mr. Wallace stated that he had the finest and most wonderful bird in the islands, a new bird of Paradise, of a new genus, quite unlike anything yet known. Mr. Wallace inclosed a rough sketch of the bird.—Mr. G. R. Gray, having had the above sketch placed in his hands for examination and comparison with the other known species of Paradiseæ, agreed with Mr. Wallace that it is an entirely new form, differing from all its congeners, approaching most nearly to the King Bird of Paradise; but in place of the lengthened caudal appendages, it has springing from the lesser coverts of each wing two long shafts, each being webbed with white on each side at the apex. The possession of these peculiar winged standards induced Mr. G. R. Gray to propose the sub-generic name of *Semeioptera*; and he further added the provisional specific name of *Wallacei*, in commemoration of the indefatigable energy Mr. Wallace had hitherto shown in the advancement of ornithological knowledge.—Mr. G. R. Gray laid before the meeting a drawing of *Tringa pectoralis*, made by the late Mr. Adams, surgeon of H.M.S. Enterprise. It exhibits the bird in the act of having inflated its throat and breast in the manner of the pouter pigeon,—a habit, in all probability peculiar to the breeding season, as the drawing was dated June 1, 1854.

ETHNOLOGICAL.—March 16.—Sir J. Clark, Bart., President, in the chair.—A paper 'On the Assyrian Marbles,' by Dr. Knox, was read.—Dr. Knox referred to that part of the teaching of the Assyrian monuments which bear relation to ethnology and to the illustration of history and of Art.

INSTITUTION OF CIVIL ENGINEERS.—March 22.—J. Locke, Esq., M.P., President, in the chair.—The paper read was 'On the Water Supply for the City of Melbourne, South Australia,' by Mr. M. B. Jackson.—After the meeting, Mr. J. G. Austin explained a Double Offset Plotting Scale, for the use of civil engineers, land surveyors, &c.

SOCIETY OF ARTS.—March 23.—J. B. Smith, Esq., M.P., in the chair.—The following candidates were elected Members:—Mr. A. Crosley, Herr Gotzenberg, Capt. W. F. Kirby, R.E., Messrs. C. Sange, F. D. Mocatta, W. H. Nash, H. A. Thompson, and E. Webb.—The paper read was 'On Cotton in India, its Present Growth and Prospects of Future Supplies to this Country,' by Dr. J. Forbes Watson.

## MEETINGS FOR THE ENSUING WEEK.

- MON. Institute of Actuaries, 7.—'On the Settlement of Losses by Fire under Specific and Average Policies, Separate and Combined,' by Mr. Christie.
- Geographical, 8a.—'Notes of a Voyage up the Yang-tse-Kiang from Wusung to Stankow,' by Mr. Oliphant.—'View of the Great Valley of the Yang-tse-Kiang, before and after its occupation by the Chinese Rebels,' by Sir J. Davis.—'Ascent of the Yang-tse-Kiang,' by Lieut. Blackney.
- TUES. Institution of Civil Engineers, 8.—Discussion upon Mr. Jackson's paper, 'Description of the Melbourne Gravitation Waterworks.'—A New System of Axle Boxes, and Journals for Machinery without Oil, by M. de Brussant.—'On the Permanent Way of the Madras Railway,' by Mr. M. Master.
- Royal Institution, 3.—'On Fossil Mammals,' by Prof. Owen.
- WED. Society of Arts, 8.—'On the Practical Bearing of the Theory of Electricity in Submarine Telegraphy, the Electrical Difficulties in Long Circuits, and the Conditions requisite in a Cable to insure Rapid and Certain Communication,' by Mr. Varley.
- Chemical, 8.—Anniversary Meeting.—Election of Officers.
- THURS. Society of Antiquaries, 8.—Royal, 8a.—'On the Higher Theory of Elliptic Integrals, treated from Jacob's Function as its Basis,' by Mr. Newman.—'On the Comparison of Hyperbolic Area,' by Mr. Merrifield.—'On the Oxidation of Glycol, and on some Salts of Glyoxylic Acid,' by Dr. Debuss.
- Royal Institution, 3.—'On the Gravity of Liquids,' by Prof. Tyndall.
- FRI. Archaeological Institute, 4.—Royal Institution, Meeting at 8; Lecture at 9.—'On the Optical Relations of the Crystal Molecule, as revealed by Polarized Light,' by Mr. Maskelyne.
- SAT. Royal Institution, 3.—'On Modern Italian Literature,' by Mr. Locatelli.

## FINE ARTS

## NATIONAL INSTITUTION OF FINE ARTS.

THE Twelfth Annual Exhibition of the National Institution of Fine Arts is now open in the Portland Gallery. This precursor of the spring Exhibitions consists this year of 599 pictures and one group of sculpture. There is no single picture that you can go and put your hand on and say, Here I take my stand—this is the crowning blossom of the room. But still the Exhibition is fresh, pleasing, and of adequate excellence and promise. If not brimming over especially with talent, we see here and there some buds that will one day unfold, and, at least, we have the satisfaction of knowing that, with all its shortcomings, this Exhibition is conducted on fair and straightforward terms.

The best figure-picture for truth and poetry is Mr. Smallfield's *Early Lovers* (No. 319), in which we are glad, at last, to see him really moving forward and attempting a subject worthy of his talent. Portrait heads, however stippled and enamelled, however raised or lowered or twisted into expression, can be good only as trials of strength, and challenging assertions of mechanical skill. At last from Mr. Smallfield we have a picture rich and luminous in colour, powerful in sentiment, and drawn from unaffected simple English nature. No fear of Swiss peasants and muslin ballet-dancers in English lanes from Mr. Smallfield. There can be no longer a question that this artist has power and colour and poetry adequate for high efforts. His story is a thoughtful moment of boy-love, and it illustrates the exquisite lines of 'The Time of Roses,' by Hood, with a passing allusion to Carlyle's saying, that for every well-conditioned strippling "there already blooms a certain prospective Paradise, cheered by some fairest Eve." There is a beautiful harmony between the June twilight, the flowery lane that bushes in the Devonshire stile, and the young love that is too fledgling and restless to be gay. No one has better painted the mellow dark of twilight than Mr. Smallfield. We like the high horizon, with the dark nets of the small trees and the pearly dog-roses, frail and scented, the topmost dark against the sky. The colour of the faces, warm brown, lit by the inner crimson of the betraying and rebellious blood, is solid, rich and harmonious. They are warmed by a blushing light still lingering in the west. It is a pity there is something wrong or weak in the drawing of the boy's face, which teaches us patience in the irretrievable first "getting in" of the sketch. The girl's red hair is sectarian,—surely other sorts of hair are beautiful. It is a reproach to English Art to think that it is only now just beginning to really visit the fields and hedges of England. *The Popular Song* (379), by the same artist, is very delicately and yet firmly painted. There is a graceful though quite unaffected charm about the little girl who is practising the street song.

Though rather scattered in painting, we especially like Mr. T. Morten's *Family Idol* (581), which is a rapturous scene of baby-worship, flower-like in colour and full of a loving and playful humour. The scene is an artist's room, the artist's legs and slipped feet thrown back, pegging away at a picture as if "sending in" time were just at hand. He is a father, not indifferent, but satiated with baby-kissing. But there is the mother just come in from a walk, and quite fresh for the delights of loving baby. She is holding him out at arm's length, feeding on him with her sweet, motherly eyes. He is in all the ruffian happiness and godhood of babydom triumphant. One little shoe is recklessly kicked off to express delight—the other the mother's hand clasps on, while one of its hands is pulling away violently at the golden skeins of his mother's dishevelled hair, the other holds an emerald-eyed peacock's feather as a fairy sceptre. The nurse behind is bowing down, too, to the little idol monarch, and tickling him in his fat little ribs. Even the *gauche* lay-figure, with no head, and only a hat on its decapitated stump, seems worshipping in its own rude, awkward way. The colour of this picture is very pleasant, though the finish is capricious and unequal. The broad

ilac ribbons, the buff gown, the deep-blue model's cap, are bright and blossoming. *The Blind Boy* (577) is too slight in execution, and reminds us of Mr. Millais's 'Blind Girl.' The child looking out of window has a fine expression of longing, and even in the last-named picture there is a chubby-cheeked child with staring grey eyes most cleverly sketched in.

Mr. Houghton's *Recruiting Party* (275), though it wants solidity, having a fluctuating pretension to finish which it does not altogether carry out, is an excellent bit of London street life, full of character, here and there sinking to caricature, a parlous fault that should be nipped ere it become ineradicable. We like the scene for its Hogarthian fullness and variety, and for the absence of unreal composition. The centre is formed by three drummers and fifers of the Guards, singularly pert and defiant in their immense black barrel bearskins. The policeman, stolidly cruel, collaring the spangled street Esmeralda, the expostulating timid Hercules in fleshings,—the recruits clumsily audacious, and crowning all, the rejoicing blue butcher-boy, who tops, pyramidically, above them in his cart,—are admirably brought together.

In landscapes Mr. Henry Moore is easily pre-eminent; it is manifest he sees more, and sees wider and deeper than any of his contemporaries in this Exhibition. There is no mere paint or sham copper-coloured sky here. *The Gathering Bark* (34) is a view in a Devonshire sea-side lane, where a labourer, careless of the purple shadows on the sea, is loading his donkey's creels with bark. The little fish-boats lie, small as toys, on the quiet blue sea below. The opposite shore of the bay is tranquil and clear. The hawthorn is as a bloom of snow; the hyacinths are so thick and blue that they tell in solid masses. There is a new sense of English poetry about this landscape that is better than a thousand treacley Ruysdaels with sham waterfalls.—*A Trouty Stream* (596) is a clever sketch, with a sky almost too much tabbed and rippled. No one yet attempts to give the roundness and fullness of the white cumuli clouds, their varying sharpness and dimness of outlines; their exquisite gradations of grey, varying from storm-blue to the light a pearl yields in the sun. All Mr. Moore's other sketches of sea-downs are worthy a good look. They are always true and new, and are generally admirably painted; his animals are better than his men.—Presuming them done on the spot, or at least to be enlargements of sketches, we must draw attention to Mr. W. H. F. Hutchisson's Indian scenes. His *Maharatta Women exercising their Horses* (202) is a playful Amazonian scene, suited for the pencil of the seeker for the picturesque.—*The Dead Eunuch at Lucknow* (221) is more fanciful and ambitious. The dead black, still wrapped in his gorgeous dress, lies on his back, grinning at death; over him leans a fierce English soldier, just about to tear a rich ruby chain from his neck.—Mr. Marks has nothing here but a small study for his *Toothache in the Middle Ages* (565), and a sketch called *Macbeth's Porter* (225), a capital example of a yawning, proverb-quoting, facetious Skaksperean clown.—Mr. Rosseter's best picture is his *Turnstile* (98). As for his *Itinerants* (407), they look like separate studies of street boys, who will not come together in the same composition. The subject of the *Turnstile* is a group of children assembled round a leading boy, who has been sent out with the baby, and is enthroned on the turnstile. The children are a little washed and made up, but they make a pleasant picture, and the face of pride and the conscious business and importance about the boy-nurse are worthy of Webster.—Mr. Bell Smith's *Samuel* (363) is a palpable and not unsuccessful imitation of Mr. Sant's 'Child Samuel'; the same madder depths in the hair, the same cream and crimson flesh, the same drawing-room religion.—Mr. H. L. Rolfe's advancement is going back; his fish now seem cut out of brass, or done by machinery, with a dull monotony that is intolerable. His *Chub, Roach and Dace* (476) are very wearisome.—*The Farmyard* (105), painted by Messrs. Herring and A. F. Rolfe, is remarkable for pigs that seem to have been dissected before painted, the display of their uninteresting muscles being

quite worthy of the late lamented Michael Angelo. *The River Scene, Wales* (12), by Mr. A. F. Rolfe, with the doll figures weighing salmon, is only fit for the title-page of a book of prices for the *Golden Perch*.—Mr. Naish has got a crude, melo-dramatic landscape, strong, yet unfeeling, which he calls *Le Creux Harbour, Island of Sark* (463). It has a staring and unreal effect, with its green chemical looking water, its jetty piles, green with emerald slime, and its picked-out pebbles so curiously coloured. Some men paint supernaturalisms and make us believe them real, others paint real things and make them look impossible. Of a certain clever manufacturing school Mr. A. W. Williams's *Leading Hay, near Winchelea* (474) is a good lurid specimen, with its coppery oxen, hay-cart and stuffed labourers.—Mr. H. C. White's *Clovelly, by Moonlight* (185) is a remarkable picture, but too much laboured and too anxiously fretted and stippled over. There is a want of ease, dash and width about Mr. White: he should try sea studies, which he must do quick and bold, or not at all. But even there he would pick out five hundred different coloured pebbles and wear out his life over their conflicting hues. The contrast of light and dark is very artful. The gilded squares of the fishermen's lanterns going out to sea, are subtly interlused; but the artist's eye is split into facets, it wants comprehension and organizing breadth.—Mr. Raven is a clever, wilful pre-Raphaelite, who is so struck with small beauties that he sits down and copies them without selection, as if the year had no King Summer, and flowers no Queen Rose. Everything has its best, then why not select? Seeing much, however, and having a nimble hand, and all the patience of obstinate and sectarian vanity, Mr. Raven generally paints something worth looking at, though it be small and thready. *Green Crops* (126), and *Red Wheat and Wild Flowers* (122), show his small botanical turn. His *Sketching from Nature* (349) has humour, with the artist under the umbrella watched by the critical child. In one scene he gives us five furze bushes, not in flower, some scorched grass, a drain of sea, some dead thistles, and a patch of scorched brown turf. This is only the rind of a picture. In another we have a purple river of flowering clover, flowing over a hill, with shores of flowers, a lark rising up into the white alps of cloud, and rows of feasting haymakers. Pretty ingredients, Mr. Raven, but still not a picture.

Mr. Pettitt gives us a great deal of raw, bright, crude paint, but seems to leave out greys and tendernesses of colour from want of time in his factory. He has now got to Italy, and in such pictures as *The Village of Torno, Lake Como* (446) gives us a new version of his old lake style,—only now we have opaque blue instead of slate colour, and salmon-coloured houses instead of brick and thatch.—Mr. Lupton has several pleasant country scenes,—and there is a rough truth about Mr. Leader's green gapped *Ben Voirlich* (181). His best work is *Early Summer Time* (323), which, though a little harsh and mechanical, is cheerful with its (too monotonous) mass of green corn, specked with poppies, and its rather opaquely blue hills. The dark fretted tree to the left is a good example of an affectation of work.—Mr. Peele has many of the same faults and excellencies.—Mr. Durham's *View near Mickle Trafford* (412) is good,—and so, in its thin turpentine way, is Mr. Henshall's *Rouen, from the Seine* (402).

There is a stouge solemnity about *Stratford Church* (526), and a hard remorseless truth about Mr. D'Arcy Bacon's *Grouse on the Wing* (529).—Mr. E. W. Russell's *First Love Letter* (524) is the best thing he has exhibited.—Mr. Chaplin's *Plums* (508) and other fruit are nicely painted, but a little too showy and unsubdued. We do not want to see finer plums than nature produces.—Mrs. Oliver's *Wabash, on the Moelle* (535), is very bright and firmly painted.—There is something grave and good, though a little overdone, in Mr. Sleep's river scenes, particularly his *St. Paul's, from the Thames* (37).—Mr. F. Underhill's *Rose of Lucerne* (187) is ludicrously out of drawing, and is, indeed, a poor incoherent thing, stogy, and of no country or time.—Mr. G. Lowthian Hall's *Chimney Cavern, Lydstep* (231) is full of labour, and the cracked and veined

rock is well given.—Mr. Valler's *Grenoble* (362) is a precious sketch, and of choice value.—Mr. Hulme's *Landscape* (355) is interesting.—Mr. Horlor's dogs, *Her Ladyship's Pets* (371) are prettily painted, the paint looking raw and unrefined.—Mrs. Murray improves with her Italian mendicants, but she must shun prettiness and smoothness, as dreadful art sins. The chief beggar (romantic creature) in *Beggars at a Church Door in Rome* (254) is posture-making, which is foolish.

**FINE-ART GOSSIP.**—The private view of the Incorporated Society of British Artists will take place this day (Saturday). The Collection will be opened to the public on Monday.

This day week the private view of the French Exhibition will be given. We understand that this year the pictures exhibited in Pall Mall East will not be confined to the French School;—that of Belgium and that of Germany being also represented more or less fully.

The President and some of the Members of the Old Water-Colour Society have addressed the following communication to M. Fould:—

"London, March 19.

"We, the undersigned painters in water-colours, desire to express how greatly we feel honoured by the invitation of your Excellency to send some of our works to be exhibited in Paris, and that a Special Gallery has been reserved for the British School. In obedience to the wish of your Excellency, we desire to suggest that Mr. Gambart be appointed to take charge of our works, and to make the selection of such as he would think worthy of so distinguished an invitation. Mr. Gambart is thoroughly acquainted with the English School of Painters. And we hope that your Excellency will approve of our suggestion of that gentleman as a Juror.—We have the honour to be, Sir, your Excellency's most obedient humble servants,—

Frederick Tayler (President of the Old Society of Painters in Water-Colours), J. D. Harding, T. M. Richardson, Joseph Nash, James Holland, George Dodgson, George Frispi, F. W. Topham, J. M. Wright, E. Duncan, F. O. Finch, Octavius Oakley, H. Gastineau, Collingwood Smith, David Cox, Jun., Samuel Read, W. Hunt, Louis Haghe."

Among the additions to the Museum of Art at South Kensington there have been lately acquired several interesting specimens from the Museum of the Collegio Romano. Among these are three curiously engraved Bamboo Canes noticed in 'Murray's Handbook,' the elaborate ornament on one of which dates from the end of the fifteenth century; the subjects on all have reference to Scripture History. There is also a mosaic of a colossal head of St. Peter; an interesting illustration of an art little known in this country. Some small Florentine bronzes of good workmanship, and some carved ivories are included among the number of specimens. These acquisitions for the Museum were made by Mr. Cole during a recent visit to Italy; he also obtained from another collection at Rome a very fine signed example of the Majolica of Forlì.

We have received some numbers of a *Gazette des Beaux-Arts, ou Courrier Européen de l'Art et de la Curiosité*,—a Paris periodical, capably edited by M. Charles Blanc, formerly Director des Beaux-Arts. The cover is gay with vases, busts, friezes, statues, artistic cupids, strings of flowers, and indeed, all the pomp of the Renaissance. A steel engraving, some clever woodcuts and graceful vignettes, adorn each number of this promising work, which the editor says, fifteen years ago would have starved on its 800 or so subscribers. Amongst capital articles by the Editor, Messrs. Vigne, Le Duc, Viardot, and others, we must warn the London Correspondent, Signor Raffaele Monti, from such mistakes as calling Gainsborough's Mrs. Graham *Miss Graham* and reckoning *Lely* among English-born artists. There are also some mistakes about Pre-Raphaelitism, which are as unjust as they are severe. The engravings are clever and full of that elastic and vivacious life which characterizes even the dullest of our friends across the Channel. We are glad to see them, however roughly, reproducing the works of our artists, such as Gainsborough's



bewitching Lady Lynedoch and Mr. W. Hunt's humorous *Too Hot*. We are glad to find them acknowledging what is now no longer disputable, the rise of a national taste for Art, followed by a rising power to produce Art and a rising wish to buy it when produced. Art is no longer a friebler's pastime, but wise men's life-long passionate pursuit. Our artists double yearly,—our Art-purchasers learn, by choosing photographs and shilling portraits, how to choose in time pictures,—our Art-critics grow more catholic and more justly intolerant of intolerance, whether of Renaissance or Gothic. All that the mind has loved and has produced, it says, deserves study and respect,—for it is what some men still love and produce, and what future men will perhaps again produce and love. Art will soon be taught everywhere; and we shall have Raphael Spelling-books, with A for Andrea del Sarto, and B for Fra Bartolomeo. We shall have Art knockers and Art plates. At present a taste, like a conscience, is a thing no poor man can afford. There will come a day when to dress ill, or decorate a house foolishly and unsuccessfully, will be impossible, except to the blind and foolish. Every town will have its School of Art, its picture gallery and its room-full of portraits and statues of local worthies.

### MUSIC AND THE DRAMA

MUSICAL SOCIETY OF LONDON.—Schubert's SYMPHONY IN C will be performed, for the first time in England, at ST. JAMES'S HALL, at the THIRD CONCERT, on WEDNESDAY EVENING, March 30. Also, Selections from Mozart's Opera, 'Idomeneo,' with Chorus; Weber's Overture, 'Ruler of the Spirits'; Bennett's Concerto in F Minor; Air, 'Va, dit elle,' Meyerbeer. Pianist, Miss Arvilla Goddard. Vocalists, Madame Catherine Hayes and Mr. Tennant. Conductor, Mr. Alfred Mellon.—The Fourth Concert on May 11.—To commence at Half-past Eight o'clock.—Subscription to the Series: Reserved Seats, 10s. One Guinea and a Half; Unreserved Seats, One Guinea. N.B. Subscribers to the Series, who had not received their Tickets before the Second Concert, are entitled to two extra Tickets for this Concert. Single Tickets, Reserved Seats, 10s. 6d.; Unreserved Seats, 7s.—Tickets, Programmes, Prospectuses, and List of Members, to be had of Messrs. Cramer & Co., 20, Regent Street.

CHARLES SALAMAN, Hon. Sec.

THEATRE LYRIQUE, PARIS.—The new 'Faust,'—M. Gounod's five-act opera on this known subject, was produced on Saturday last, under circumstances of uncommon excitement and expectation. It may be doubted, whether on any previous occasion, such a price for entrance was paid.—If there was fatigue behind the curtain, owing to long and frequent rehearsals, there was, before it, fever;—and the two conjointly make the steadiest judgment of the music amount to little beyond a statement of impressions.

As regards choice of subject, however, and the manner in which the story has been treated by MM. Barbier and Carré, in professed imitation of Goethe's drama—first and last thought must be one. The tale is unfit for the musical stage, if it be attempted in its integrity. Neither the German dramatist's *Faust* nor *Mephistopheles* can be rendered by concord or discord,—by sweet *cantabile* or bitter *staccato* movement. This opinion, which we offered some time ago, was confirmed this day week. In the new opera *Faust* becomes a washed-out *Robert le Diable*, *Mephistopheles* a tame *Bertram*. Only one of the three principal characters, *Margaret*, has been strong enough to keep anything like its original form or colour. *Valentine*, the soldier-brother, comes out into a certain prominence. Many of the persons and scenes which give significance and variety to Goethe's play have been left out—others have been awkwardly jumbled together, leaving an outline to be filled up; the unmanageable nature of which will suggest itself, when it is told, that the fourth act demands three, and the fifth, five changes of scene.

Possibly the very qualities which, as a theme for opera, should have repelled, may have beckoned to M. Gounod. That which has hitherto hindered the complete success of his genius on the stage has been his over-anxiety to produce cameleon colours, passing lights, half-shades,—all that is comprehended in the untranslatable word "nuance,"—his too great ingenuity in attempting to define those under-currents of emotion, which can be only (in music) introduced with any hope of success by the interpreting artist, and by him even with reserve.—How large, how frank, how noble M. Gounod can be in his melodies and their treatment

'Faust' shows abundantly in its choruses, and in most of its great situations:—but his 'Faust,' also, contains (as we shall indicate) too many charming passages, which never may be valued as they deserve, owing to their evanescent brevity. Crowding and change are faults as well as meagreness and monotony.—

They are as sick that surfeit with too much  
As they that starve on nothing.

The scene of the First Act—to come to particulars—is laid in the study of *Faust* (M. Barbot), and is preluded by a gloomy but arresting introduction (in a minor?) finely written, and passing into a major close on a broad phrase of melody which would have borne expatiation. To avoid the monotony of a long scene sustained by male voices alone, *Mephistopheles* (M. Balanqué) being the other character who takes part in the prologue,—the soliloquy of the aged Philosopher, ere the Demon appears who is to give him back his youth, is broken by snatches of music behind the scenes,—the first of these, a too-short pastoral of delicious elegance. So, again, his duet with the Tempter is lightened by the delicate and aerial music which accompanies the vision of *Margaret*. This is choicely instrumented.—The Second Act, also a single scene and not a very long one, is the *Kirmesse*. In this *Valentine* (M. Reynal) has a leading part; here, too, *Mephistopheles*, with an awkward transposition from the original play, causes confusion and brawl by striking out fire from the fountain; here *Margaret* (Madame Miolan-Carvalho) crosses the stage, only pausing for a few moments, detained by the passionate admiration of *Faust*. The choruses throughout this act are excellent, especially if compared with those in 'Herculanum,'—the last opera choruses we had heard. They breathe, and burn, and stir. An episode in the opening chorus pleased so much, that the audience interrupted the movement to demand it again. The second, a waltz with dancers, is more gracious, not less animated. The third, for the drinkers, is also very good. If the drinking song of *Mephistopheles* pleased us less, this may have been owing to the singer, on whom the emotion of a first night may have told. But the music of the Demon throughout M. Gounod's opera, however quaint and grim in places, will prove, we suspect, when looked into, deficient in the acid irony demanded by the world's idea of the part,—which, possibly, can be only indicated, not fully sustained in music.

Act the Third is one garden and night scene, which for the first time brings prominently forward the heroine. Passing a short ballad for *Siebel* (Mdlle. Faivre), a person whose presence in the opera is superfluous, the music consists of *Margaret's* ballad and her pretty wonder on finding the jewel-casket (which was deposited at the opening of the scene), the two inwrought so as to make a *sortita* for the *prima donna*,—her love-making with *Faust*, ingeniously framed within a quartet, in which *Mephistopheles* and *Martha* (Madame Duclos) likewisetake part,—lastly, her admission of her lover to the fatal interview. This act is full of delicious details, which (to return to our opening remark) are accumulated with too lavish a hand. *Margaret's* 'King of Thule' is a right good folk's-tune, however; her jewel-bravura, though delicate as well as childishly gay, loses some of its effect in consequence of its being written a good third too low for the accomplished voice that sings it. The quartet is new in form, owing to the prolonged and separate employment of the two pairs of voices. Very delicious are the phrases given to the young lovers; and so felicitous is the combination of the four towards the close that we longed for more—the movement ending too inconclusively.—The public, however, was not of our judgment, perpetually interrupting the act with applause which would not wait, and calling for the performers when the curtain fell.—The fourth, (or what may be called) the Cathedral Act, establishes its composer, past doubt or question, as the next in serious French opera to Signor Rossini and M. Meyerbeer. But it may be observed that in its opening scene of *Margaret* alone, M. Gounod has been compelled to measure himself against the best composer of German ballads who ever lived,—and

to present anew *Gretchen* at her spinning-wheel. Her song, with its whirling accompaniment, is as good and fresh as there was any chance of its being.—It had been better avoided, however; especially since the talk of the girls at the fountain, with *Margaret* creeping homeward, shame-stricken, might have instead been selected, to show that "her peace is gone—her heart is sore." This, too, would have averted the change of scene, which now takes place, bringing us to the outside of the church.—We have next *Mephistopheles's* serenade,—the return of the soldiers, with an incomparably triumphant chorus (furiously re-demanded),—the quarrel betwixt *Faust* and *Valentine*, and the interposition of the Demon, wrought up into a spirited *trio*,—the death of *Margaret's* brother, and his imprecation against his terrified, heart-broken sister, who greets him but to find him perishing—of her shame! The treatment of this encounter leaves nothing to be desired, and as a concerted piece it is majestic and terrible, and most happy is the solemn peal of choral voices heard from within the church, inwrought at its close—if only as prefacing what the necessities of this awkward book demanded,—another change of scene:—which displays to us the interior of the church.—Here we have the well-known '*Dies ira*': *Margaret* in her agony, and the Devil at her ear tempting her to despair. The grouping of the three different emotions is in the highest style of Art,—the seething (as it were) of the lurid cauldron which accompanies the fearful incitements of the Tempter,—the passion of distress and prayer, not utterly hopeless, as the child-mother pours out her whole soul of sorrow and penitence, in a last desperate appeal ere her senses fail her,—the awful, passionless, judicial severity of the monkish chant, are combined in a manner irresistibly dramatic. Here, again, the excitement of the audience was wrought to a high pitch, and with full reason.

The Fifth Act, containing only five changes of scene, commences with the Walpurgis revel. This opens well and wildly with shrill, short phrases, dropped from every quarter of the heavens, as it were, by unseen singers. But they cease too soon; ere the ear has seized their novelty: and the whole diabolical music of this night-picture is less effective than we had expected, recollecting the strange wordless symphony among the ruins in M. Gounod's 'Nonne Sanglante.' The scene includes a transformation to a hall of Pagan enchantment and revel, which contains a chorus of luscious sweetness. From this we return to another part of the Broken, for the sake of the apparition of *Margaret*, which is not happily managed. In the closing orgy the cries of devilry perilously approach the verge of burlesque. Then falls, what the French call a "*toile d'attente*,"—to rise, after a prolonged and melancholy symphony, on the last scene—that of *Margaret* in her prison. From the first to the last note of this catastrophe, which naturally takes the form of a *terzetto* on the most ambitious scale, M. Gounod proves equal to the situation. The part of *Margaret* is exquisitely treated. One phrase, where her wandering brain goes back to the days of her innocence, is irresistible in its tender sweetness.—Excellent, too, is the mutual burst of recognition, when she knows again that her false lover is near her; while the winding-up, the strife betwixt Good and Evil, which becomes close and pressing as moments grow precious, is wrought out in a climax of fearless excitement and passionate energy, without peer in any combination of a similar kind that we recollect,—often as it has been attempted. With a calm, celestial, and stately chorus of apotheosis and angelic vision '*Faust*' concludes.—This day week the hymn could be hardly heard, so impatient was the uproar of enthusiasm excited by the prison *trio*.—A more complete success, a more rapturous greeting, neither theatre, composer, nor artist could desire. In 1851 the name of M. Gounod was unknown, save to some half-a-dozen persons.

Long as these notes have been, it must be repeated that they contain only first impressions of a serious work on the largest scale. Meanwhile, there is no doubt that in producing '*Faust*,' the *Théâtre Lyrique* has done its best.—It is not M. Barbot's fault if he has neither the grace of person nor grace of voice

such as the hero's part demands. Lovely tenor voices, handsome men, and passionate actors (the three in one) are among Earth's greatest rarities. M. Balanqué, again, was less satisfactory than (to compare) M. Obin might have been; but M. Obin is at the *Grand Opéra*.—The *Valentine* deserves a word of praise:—and nowhere could French, German, or Italian composer have found a *Margaret* superior to Madame Miolan-Carvalho. Her acting is simple, natural, and intense, without a tinge of affectation. Her voice, save in a middle note or two to which no force can be applied, in the scenes of passion seems absolutely to transform itself into the powerful and penetrating organ which we know it not to be. Her style is admirable, whether expression or breadth is called for, or that more familiar mood of liveliness, and elegance, by which, till now, she has been principally known.—The chorus and orchestra are excellent; the scenery is picturesque and probable.

## PART-SINGING IN PARIS.

The meeting of 6,000 male part-singers, made up of 150 societies convoked from every corner of France, took place in Paris at the close of last week. The great gatherings were in the *Palais de l'Industrie*. The voices were supported by a small organ, with upwards of a score of double-basses, and the band of the 1st Regiment of Cuirassiers. The chief conductor was M. Delaporte, formerly organist of Sens, who seems of late to have come forward in the matter. He was assisted (a sight strange to English eyes) by some eight or nine subordinate conductors:—thereby, it might have been fancied, multiplying the risk of vacillation some eight or nine times.—On the whole, however, allowing for the want of habit of the French *Orphéons* to congregate in masses, this vast body, made up of disconnected forties, was well under discipline. The tone, too, was better than could have been expected by those familiar with our neighbours. The old sarcasm, "such or such another nose has got a good voice," bids fair to become inapplicable to the French, whether they sing singly or in numbers. The mass of sound, as is always the case in these monster gatherings, was less imposing than was looked for.—Many of the amateurs sang timidly: some not at all; but the sonority was good: though not so poignant as that of a male chorus in Germany, nor so rich as the tone would be from an assemblage of England's north-country singers. The music selected has been specified in a former number. Among the pieces most suitable and successful were Mendelssohn's 'Hunter's Farewell,' Mozart's 'O Isis,' and the 'Lord's Day,' by Kreutzer. The mistake made, to our thinking, was in the *Septuor* from 'Les Huguenots,' accompanied by the brass band: yet it seemed to please the most among the pieces in the first part. It was encored; and, considering its difficulty and unfitness for choral execution, it went better than might have been expected.—On the Saturday, idyllic contests for prizes took place among the different bodies, divided into three parts.

The second meeting in the *Palais de l'Industrie* went off with such spirit that it was found expedient to announce a third for Tuesday. In the evening of the last day, a performance of 'Herculanum' was offered, by Imperial command, to the singers, the entire theatre being reserved for them, with gratuitous hospitality. Nothing livelier can be imagined than the Rue Lepeletier during an hour-and-half before the doors of the *Grand Opéra* opened. More merry and more orderly no troop of invited guests could have been. Falling into line, as is the usage in France, they beguiled the time by a vigorous singing of their best part-songs—now in one joint of the *quene*—now in another. It may be doubted whether expectation of pleasure was ever seen lighting up a larger number of faces than were collected together on Tuesday. The theatre had been so arranged by removal of fixed seats as to accommodate more than double its usual audience. It must have been strange to the artists on its stage to sing and dance and play to an exclusively male public. The Festival, in short, may be described as successful beyond expectation; and may have important results.

MUSICAL AND DRAMATIC GOSSIP.—Mr. Smith's programme for his Drury Lane opera season, which is to commence on the 25th of April, is musical with sounding promises. These are worth recording in the order in which they occur:—

"During the last few months agents," says the programme, "especially and exclusively engaged for that purpose, have visited every Continental city of musical note in search of first-class lyric and terpsichorean talent. The ensemble which will be presented at Drury Lane during the ensuing season will, it is confidently asserted, be superior in point of 'novelty,' and fully equal in point of 'talent' to that of any opera-house in Europe. In addition to several new operas which will be given for the first time in England, the magnitude and extent of his engagements will enable the Director to produce Mozart's works with a completeness and integrity unrivalled during late years in England. Mozart's scores will be rendered unimpaired, his music will be given unaltered. Indeed, bearing in mind how completely that great tuneful master of dramatic song has won the hearts of the English public, more than one engagement has been entered into almost solely that his immortal works should be represented with as perfect an ensemble as is possible."

—Next we come to the music which is to be given:—

"The repertoire consists of the following operas:—*La Favorita*, Donizetti; *Il Trovatore*, Verdi; *Linda di Chamouni*, Donizetti; *La Sonnambula*, Bellini; *Ernani*, Verdi; *Lucresia Borgia*, Donizetti; *Don Pasquale*, Donizetti; *Il Barbiere di Siviglia*, Rossini; *Gli Ugonotti*, Meyerbeer; *Lucia di Lammermoor*, Donizetti; *La Traviata*, Verdi; *I Puritani*, Bellini; *Otello*, Rossini; *Don Giovanni*, Mozart; *Norma*, Bellini; *Rigoletto*, Verdi, &c.; capable of representation at a few hours' notice. In addition to which, during the present season, of the following nine operas, five at least will be produced, viz., Verdi's grand opera, 'Macbeth,' for the first time in this country; Mercadante's opera, 'Il Giuramento,' lately performed with such *clat* at Paris; Rossini's opera, 'Guglielmo Tell'; Flotow's opera, 'Martha'; Rossini's opera, 'La Gazza Ladra,' with a powerful cast; Mozart's opera, 'Nozze di Figaro'; Gluck's opera, 'Armida'; Verdi's opera, 'Les Vêpres Siciliennes'; and, should time permit, Petrella's new and successful opera of 'Ione'; Ossola, 'L'Ultimo Giorno di Pompei,' with new and extensive scenery and decorations."

—We mentioned some weeks ago, the names of the artists said to be engaged. In addition to these, Mr. Smith announces that engagements are pending with Madame Borghi-Mamo, Signor Giuglini and Signor Corsi.—Such a programme as the above speaks for itself. One word, however, by way of comment. Mr. Smith's repertory last year included some four of the simplest Italian operas. Yet, after announcing a company of singers gathered from every corner of Europe, he mentions sixteen operas, as "in stock," "capable of representation at a few hours' notice,"—two of which (let us refer to our own italics) are 'La Favorita' and 'Gli Ugonotti.' Such an advertisement of impossible feats rises to the height of heroism.—We look forward, with great interest, among his novelties, to the fulfilment of the promise of Gluck's 'Armida.' Some promise of the kind has been of annual apparition in the programmes of managers desirous of securing the goodwill of the classical public.—The *Courrier Franco-Italien* assures its readers that, Mlle. Vestrali and Signor Bettini are both engaged at Drury Lane.

Letters from Aberdeen give a satisfactory account of the progress of the new hall there. It is proposed at present to open the building by a performance of 'St. Paul,' with a chorus of 250 voices, and a miscellaneous concert. The outlay of 1,000*l.* for an organ is to be made.—There is also, we have heard, a sort of festival on a small scale to be held shortly, in the musically desolate scene of the redoubtable Reid legacy—the good town of Edinburgh.

The Sixth Annual Report of the Tonic Sol-Fa Association would furnish matter for detailed comment did the time permit. Enough to mention, that Mr. Curwen, the President, in a letter to the Committee, thinks that they "had 65,000 pupils under instruction last year, which included an increase of 14,000 over the preceding year,"—states, that he is a loser to a large amount, not a gainer, by the publications for the Society to which his name is prefixed. Then the list of teachers occupies eight closely-printed pages; and to judge from the Report of the Conferences held last October, the gentlemen who spoke there seemed principally anxious to recommend themselves, and to decry Mr. Hullah and his methods. There is only further need to refer to the opinion we have

formerly given on the value of Mr. Curwen's method—or rather that of Miss Glover—from whom he has largely derived it.

For the next concert of the *Musical Society* Schubert's Symphony in C major is announced among other interesting music. It was once tried by the orchestra of the Philharmonic Society, during that season when Mendelssohn conducted some of its concerts, and at his instance:—for he was very fond of Schubert's Symphony. But the authorities did not conceive it good enough for public performance.

Mrs. Charles Young re-appeared on Monday at the Lyceum as *Pauline* in 'The Lady of Lyons.' *Claude Melnotte* was performed by Mr. James Bennett, who on the previous Friday had attempted *Iago*,—a young actor, who reads his parts with much propriety, though not with any remarkable force of passion or *physique*.—Mr. and Mrs. Barney Williams will not appear at the Standard until Monday week. The interval is occupied by the engagement for a fortnight of Mr. Henry Marston, which commenced on Monday with 'Hamlet.' He has since performed *Virginus*, *Melantius*, and other tragic characters.

For yet another week our readers may prefer to hear of new operas in Paris than of familiar music in London. There now only remains to come M. Meyerbeer's opera. This, perhaps, may be produced next week, and of which on its production we may be able to speak on other data, in addition to the accounts published by the confraternity in Paris.

## MISCELLANEA

*Anglo-French Literature*.—A difficulty of French custom-house law has recently engaged the attention of our Foreign Office. In the course of last year a little illustrated guide-book, entitled 'The Road to Paris,' written in English with a French translation in parallel columns and printed in England, was stopped at the Boulogne custom-house, on the ground that it was a French book printed in a foreign country. After various unsuccessful applications to the French authorities, local and central, the author, Mr. Herbert Fry, sought the assistance of our Foreign Office; the ultimate result of which is shown in the following official communication:—

"Foreign Office, March 22.

"Sir—With reference to your letter of the 16th instant, and to former correspondence on the subject of the refusal of the French custom-house authorities at Boulogne to admit of the importation into France of your book 'The Road to Paris,' I am directed by the Earl of Malmesbury to inform you that the French Minister of the Interior has given orders for the admission of the above-mentioned work upon payment of the import duty.—I am, &c. E. HAMMOND."

"Herbert Fry, Esq."

*Book Advertisements*.—Can you explain the principle on which booksellers' advertisements ought to be interpreted? I understand them according to the usual acceptance of terms, and much my time is wasted and my patience exhausted in inquiring and waiting for the books announced. Every volume of the 'Encyclopædia Britannica' that has appeared has been advertised as published for weeks before it made its appearance; and now the first part of Keith Johnston's new Atlas is looked for, and see how he tantalizes the public. It was announced in the *Athenæum* of the 5th inst. as "Just published," but it was not to be had on application. Again, it was announced on the 12th inst. as if it had been published, but an application for it this morning was as unsuccessful as before. As long as it is said that a book will appear in a short time there is no deception, though even that has been carried to a wearisome extent; but surely works should not be advertised as published until they actually are so. Pray do something to abate the vexation caused by the misleading assertions of literary advertisements, and oblige,

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London, March 14.

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25 1000 25 6 6 75 25 7 0

35 1000 35 6 6 75 35 7 0

40 1000 40 6 6 75 40 7 0

50 1000 50 6 6 75 50 7 0

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The above Profits are equivalent—if added to the Policy—to a Reversionary Sum at death equal to One Pound Four Shillings per Cent. per Annum on the Sum insured for each of the completed years of the Policy; or, if taken as an immediate Cash Payment, it is, at most ages, considerably more than One Year's Premium.

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The gross annual income arising from Premiums 2547,093 1 1

Annual statement on the 30th November, 1857, to be continued for the five years ending in 1862 .. 50,118 0 0

£197,591 1 1

69,530 7 1

Total net annual income .. £267,121 8 2

The present number of members is 13,647.

At the Quinquennial Division of Profits made up to the 30th Nov. 1857, the computed value of assurances in Class IX. was .. £1,000,000 16 6

Assets in Class IX. .. 1,345,125 0 5

Surplus or profit .. £345,094 3 11

The effect of the successful operation of the Society during the whole period of its existence may be best exhibited by recapitulating the declared surpluses at the four investigations made up to this time.

For the 7 years ending 1842 the Surplus was £23,074 11 5

.. 5 years .. 1847 .. 56,128 8 3

.. 5 years .. 1852 .. 226,063 18 4

.. 5 years .. 1857 .. 345,094 3 11

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Extinction of the bonuses are also shown.

March, 1858. JOSEPH MARSH, Secretary.

**THE TWENTY-FIFTH ANNUAL REPORT, CASH ACCOUNTS AND BALANCE SHEET** to 31st December last, as laid before the Members of THE MUTUAL LIFE ASSURANCE SOCIETY, at the General Meeting on Wednesday, 16th February, 1859, is now printed, and may be had on a written or personal application at the Society's Office, 39, King-street, Cheapside, E.C. To the Report and Accounts is appended a list of Bounties paid on the Claims of the Year 1858.

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**LAW LIFE ASSURANCE SOCIETY, Fleet-street, London.** March 17, 1859.  
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The Dividend for the year 1858 will be payable on and after Thursday, the 7th day of April, at the Office of the Directors.  
By order of the Directors,  
WILLIAM SAMUEL DOWNS, Actuary.

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